

international choral festival

handel and haydn society • 1815-1965

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150th anniversary celebration

symphony hall - jordan hall, BOSTON • OCTOBER 3-31, 1965

handel and haydn society

4300 Prudential Tower
Boston, Massachusetts 02199

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The Handel and Haydn Society also expresses its grateful appreciation to the following other individuals and organizations:

The officers of the participating choruses, for countless hours spent preparing for their part in the Festival, and for their enthusiastic interest in the International Choral Festival when it was still only an idea.

The members of the Handel and Haydn Society, for devotion beyond "the call of duty".

The press, radio and television of Greater Boston and the world, for their continuing interest in the Festival.

The Massachusetts Horticultural Society.

The Boston Junior Chamber of Commerce.

The personnel at Symphony Hall and Jordan Hall, for taking a personal interest in the success of the International Choral Festival.

The Harvard Glee Club-Radcliffe Choral Society and Lincoln Center for the Performing Arts, without whom there would be no International University Choral Night.

The many volunteer choruses throughout Greater Boston who have shown keen interest in attending and assisting the International Choral Festival, and whose presence in the area contributes so much to the cultural life of our community.

H. Earle Johnson, for writing an outstanding history of the Handel and Haydn Society — "Hallelujah, Amen!".

Several hundred Greater Boston hosts who gave up their weekends to demonstrate true American hospitality to our visitors from Canada, Great Britain and New Zealand.

The Ethel A. Moffat Trust, for being such good hosts to the Budapest Children's Choir and the members of many of Boston's children's choirs at the October 9th concert.

Randall Thompson, for composing a choral masterpiece — "The Passion According to St. Luke".

The North Shore Committee for the Handel and Haydn Society, Mrs. Caroline Cabot, *Chairman*.

THE HANDEL AND HAYDN SOCIETY

1815 —

THE ROOTS OF TRADITION

A century and a half ago, Boston was a bustling small seaport community of some forty thousand inhabitants. Another seven years were to pass before it would officially become a city.

James Madison was the fourth President of the United States, a young nation, largely unpopulated and strongly conscious of its recently gained independence. Only five states had been added to the original thirteen colonies. With the signing of the Treaty of Ghent, the War of 1812 had finally come to an end. America stood at mid-point between the Revolutionary War which created the Union fifty years earlier and the tragic Civil War which would be fought to preserve the Union fifty years later.

Pre-occupied with problems of survival, Americans had had precious little time for the cultural amenities. Bostonians, who ever since have prided themselves in their cultural achievements, were no exception to the rule. There was little music to be heard, and less that was any good. The music of the great European composers was a foreign product, not yet freely imported, but a change was about to occur.

Boston was fortunate to claim as one of its residents a man by the name of Gottlieb Graupner, a German immigrant and talented musician who had played the oboe in a regimental band in Hanover and had later moved to England where he played in an orchestra conducted by Haydn. Settling in Boston in 1798, he organized the first orchestra, the Philharmonic Society, and became Boston's leading musical figure.

It was in the music rooms of Gottlieb Graupner that a small group of men met to organize the musical society

which shaped the musical future of Boston for nearly three-quarters of a century and survives today as a vital part of the city's musical life — Boston's senior musical organization, America's second oldest extant musical organization, and America's oldest active choral society. Here, on March 24, 1815, the Handel and Haydn Society of Boston came into being "*... for the purpose of improving the style of performing sacred music and introducing into general use the works of Handel and Haydn and other eminent composers.*"

With music chosen for the first public performance to be given in December, rehearsals began in August of that year. As the date of the performance approached, however, President Thomas Smith Webb was dissatisfied with the state of preparedness and announced that he would cancel the concert if remaining rehearsals did not produce a marked improvement. Perhaps, faced with this ultimatum, the members may have even temporarily denied themselves the food and strong drink they were accustomed to take during rehearsals. In any event, President Webb's fears were allayed. With or without the benefit of strong drink, the partaking of which became known as "tuning", the remaining rehearsals went well.

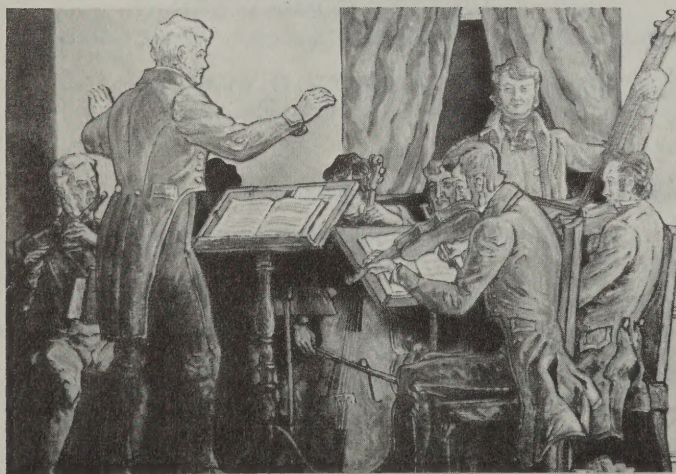
At 6:00 P.M. on Christmas Day, 1815, a chorus of ninety men and ten "invited ladies" performed the first part of Haydn's *Creation* and selections from Handel's *Messiah* and *Israel in Egypt* to a fascinated audience of one hundred assembled in King's Chapel.

There is little doubt that the chorus, whose ten invited ladies were assisted by a "few falsetto voices", must have produced a sound which would fall strangely upon modern ears. But taken within the context of musical standards of the day, the singing was met with immediate acclaim by an enthusiastic public which knew that it had heard something far surpassing in quality that to which it had been accustomed.

Within three years of this first performance, the Handel and Haydn Society gave the first complete American performance of Handel's *Messiah*.

Within four years, the Society had extended its influence beyond the boundaries of Boston by collaborating with the Old Colony Musical Society in the latter's second edition of a musical collection "*Selected and Published Under the Particular Patronage and Direction of the Handel and Haydn Society of Boston.*"

Three years later, the Society itself published Volume I of the *Handel and Haydn Collection of Sacred Music*. This and subsequent volumes, all edited by Lowell Mason, later to become president of the Society, brought national recognition.



Gottlieb Graupner conducts the first Handel and Haydn orchestra in 1815. The Handel and Haydn Society was founded in Herr Graupner's music room on March 24, 1815.

Ensuing years saw the Handel and Haydn Society become a mature, widely admired musical force in this country. But the great joy of the Society was, then, as now, its performances. An indication of the astounding zeal with which the members pursued their avocation can be gained from examining a summary of performances given in the first fifty years:

HANDEL — *Messiah*, almost annually. Several each of *Samson*, *Judas Maccabaeus*, and *Solomon*. *Israel in Egypt*, three of the *Dettingen Te Deum*, and two of the *Ode on St. Cecilia's Day*.

HAYDN — *Creation*, almost annually. *Te Deum in C*, once. *Mass in B flat*, eleven times. *The Storm* (or *The Tempest*), seven times.

BEETHOVEN — *Mount of Olives*, twelve times.

MENDELSSOHN — *Elijah*, twenty times. *St. Paul*, at least four times. *Hymn of Praise*, at least eight times.

SPOHR — *Last Judgment*, eight times.

COSTA — *Eli*, four times.

MOZART — *Mass in C*, once. *Requiem Mass*, twice.

ROSSINI — *Stabat Mater*, at least fifteen times. *Moses in Egypt*, forty times.

DONIZETTI — *Martys*, seven times.

NEUKOMM — *David and Mt. Sinai*, several performances of each.

Plus assorted other works, such as Romberg's *Power of Song* and *Transient and Eternal*; Nicolai's overture with chorus, "Ein feste Burg"; Buhler's *Mass*; and King's *Intercession*.

The end of the Society's fiftieth season coincided happily with the end of the Civil War. Certainly, this was a time for celebration. On May 23, 1865, the first of ten festival concerts in five days was given. The festival was a huge success, both musically and financially.

With great foresight and traditional New England thrift and business acumen, the Directors set aside part of the proceeds of the festival to establish an endowment fund for the future support of the Society. It is, in fact, the income from this *Permanent Fund*, established one hundred years ago, which has allowed the Handel and Haydn Society to carry on its activities in a field of music where expenses notoriously exceed income.

Could there be a more appropriate way to celebrate the past than to provide for the future?

TODAY'S EVENTS : TOMORROW'S TRADITIONS

Having witnessed how the Handel and Haydn Society established its permanent roots, we turn the calendar ahead to the years immediately preceding the present.

More will be said later about the intervening years.

Nearly one hundred years after the Festival of 1865, the Society faced the approach of still another significant anniversary. Now there was no longer any question about its ability to survive both good times and bad; it had repeatedly re-affirmed its permanent place in the musical life of the city and the nation. The Society had every reason to be proud of itself, but this pride was not without danger, for, if one were to look for fault in the Handel and Haydn Society, it was the occasional intervals of self-satisfaction and complacency which had punctuated periods of growth and creative activity.

Now the Society was only one of many very fine musical activities in a country rapidly developing sophisticated musical tastes. Americans, with few notable exceptions, were no longer pre-occupied with asserting their independence from Old World institutions; they had, in fact, become musical citizens of the world. What could not be heard in the concert hall was accessible to almost anyone with sufficient interest to take advantage of developments in high-fidelity recording and broadcasting.

Perhaps there was no longer any point in extending one's self to commemorate even the one hundred and fiftieth anniversary of one musical organization among many.

Happily, no such attitude prevailed. A pro-tem committee appointed to recommend a suitable observance of the sesquicentennial quickly agreed that this was no time for the Handel and Haydn Society merely to cut a birthday cake while congratulating itself on a glorious past. On the contrary, the committee felt that now was the appropriate time to accept a challenge that would stimulate the imagination and be consistent with the great achievements of the past.

The committee's recommendations, accepted en toto by the Board of Government, were

- The Society should commission a new choral work to have its premiere during the anniversary observance.
- The Society should commission the writing and publication of its history.
- The Society should sponsor an international choral festival in which several of the world's finest choirs would be invited to participate.

Here was a challenge to fit the times and the occasion!

THE 150th ANNIVERSARY CELEBRATION

GREAT CHORAL MUSIC : LIVING ART

No one will ever know what Beethoven might have composed for the young Handel and Haydn Society

when he was offered a commission in 1823, for the work was never completed, if ever even begun.

After one hundred and fifty years, there was not a single work, expressly written for the Society, that had stood the test of time. The most recently commissioned work was Parker's *Morven and the Grail* which had its first and final performance at the festival to commemorate the 100th Anniversary.

It seemed not only appropriate, therefore, but absolutely essential that the Society commission a new work for the 150th Anniversary Celebration. Surely, it could do no less to prove, if proof were needed, that great choral music is a living art.

But time was growing short, and there could be no delay in choosing a composer. Manifesting evidences of excusable national pride, all were agreed that the composer should be an American.

Attention immediately focused upon the one man whose stature in the field of choral composition made him the logical choice. In November, 1962, the commission was offered to Randall Thompson and, to everyone's delight, accepted.

Only two stipulations were attached: the work was to be full concert length, and it was to be available for rehearsal by the fall of 1964. The choice of subject matter was left to the discretion of the composer.

On March 28, 1965, *The Passion According to St. Luke* by Randall Thompson had its first performance

by the Handel and Haydn Society in Symphony Hall. Raymond Ericson, writing in the *New York Times*, echoed the sentiment of the Society when he wrote: "The decision to commission Mr. Thompson could not have been wiser".

The Passion According to St. Luke receives its second performance during the International Choral Festival.

GREAT CHORAL MUSIC : LIVING HISTORY

Justifiably proud of its past, the Handel and Haydn Society had, periodically, added to the existing published volumes of its history. With the exception of Volume II which covered much of the latter half of the Nineteenth Century and was written by the well-known writer and critic of the time, John Sullivan Dwight, the several volumes had been written by members of the Society. Though some partisan bias can be detected, the published volumes provide a fairly detailed account of the Society's successes and failures over the years. These volumes plus programs, newspaper clippings and reviews, minutes of meetings, and pertinent correspondence, dutifully preserved in the Society's archives, comprise a wealth of material for both the serious musical historian and the simply curious.

As the date of the 150th Anniversary approached, however, what seemed to be sadly lacking was a comprehensive history by a single author covering the entire span of years.

When the publication of such a history was agreed upon, there were several important requirements to be met: the history should be anecdotal rather than purely statistical; it should be written by a qualified musicologist or music historian — not a member of the Handel and Haydn Society; the author should have full access to all the records of the Society and should not be subject to any censorship or other interference; the history should be published in time for the anniversary celebration.

Such an author was found in the person of Mr. H. Earle Johnson, gifted writer, musicologist, and music critic, whose knowledge of the Society and other choral groups throughout the world made him eminently qualified for the assignment. The commission was offered and accepted.

The result of Mr. Johnson's work is a highly informative, often amusing, sometimes frankly critical account of the Handel and Haydn Society. This is a living history which puts the past in its proper perspective as a mere temporal extension of the present and the future. The choice of author proved to be a happy one, indeed!

The story of the Handel and Haydn Society, released in mid-September, 1965, by Bruce Humphries Publishers, bears the fitting title — *Hallelujah, Amen!*



Members of the Handel and Haydn Society chorus rehearse for their performance of "The Passion According to St. Luke" at the International Choral Festival.

GREAT CHORAL MUSIC : UNIVERSAL ART

INTERNATIONAL CHORAL FESTIVAL

Challenging as the initial proposals for an international choral festival may have seemed at the time, the idea caught on. When plans for the anniversary celebration were being made, America had not as yet, to anyone's knowledge, experienced a choral festival on an international scale. Due credit for the festival idea must go to the Conductor, Dr. Gilday, whose experiences in England and on the Continent during a year's sabbatical leave were related with infectious enthusiasm.

Many of Europe's musical traditions were well established long before the United States came into existence. But there was one significant exception — the tradition of the great choral societies. Strangely enough, in this one field of musical endeavor, America could claim a measure of seniority: England's Huddersfield Choral Society had been founded in 1836, Vienna's Singverein der Gesellschaft der Musikfreunde in 1858. Closer to home, the Toronto Mendelssohn Choir had been founded in 1894.

Dr. Gilday suggested that we invite these choirs and others to celebrate our birthday with us. The suggestion was accepted, and first approaches were made. In retrospect, the invitations conveyed in the first letters must have seemed terribly vague. The letters inquired hopefully if it might be possible for the choirs to come to the United States in 1965, if we were to sponsor an international festival and if we were able to give some assistance in the form of services.

Happily, replies to the first three letters were not long in coming. Reflecting, perhaps, the relative distances and problems involved, Toronto replied with an immediate yes, Huddersfield was excited by the prospect and favorably inclined, but would have to consider some of the details before giving a definite reply, and Vienna responded with grave doubts that it could come without a great deal of assistance. In the meantime, other letters were on their way. More letters would be sent, because now there seemed to be no doubt that the International Choral Festival could become a reality.

By the end of 1964, after an exchange of reams of correspondence and personal conferences between representatives of the various choirs, the program was essentially complete. The Bethlehem Bach Choir and the Westminster Choir had been chosen to round out the American contingent.

Discouragingly, however, negotiations for participation of the Sistine Chapel Choir and a choir from Germany had never progressed beyond the initial stages, and now, after initial pessimism had been followed by a period of great optimism, it became obvious that the

Singverein would not be able to participate. The fact that no choir would be here to represent the German-speaking nations which had given birth to so much great choral music was the first major disappointment of the Festival.

Then, in very rapid succession, several things happened which changed the scope of the Festival.

At the beginning of this year, word came that the Lincoln Center for the Performing Arts was to sponsor a festival of university choirs from all parts of the world in September, 1965. The Society's first reaction was a natural one of disappointment that the New York festival would precede the one in Boston by a few weeks, thus gaining the right to be called the *first* international choral festival in North America.

But, on the positive side, the festival in New York opened up some intriguing possibilities. The Harvard Glee Club-Radcliffe Choral Society, one of America's finest university choirs, had been invited to New York and, it was hoped, would bring several of the groups to Boston for a performance. This fact prompted a meeting between representatives of the Harvard Glee Club-Radcliffe Choral Society and representatives of the Handel and Haydn Society, the happy result of which was the addition to the Festival of an International University Choral Night under the joint sponsorship of Lincoln Center for the Performing Arts, the Harvard Glee Club-Radcliffe Choral Society, and the Handel and Haydn Society. Within a few days, the Festival had grown.

But, within a fortnight, the Festival was to grow still more. Word had now been received that the Christchurch Harmonic Society of New Zealand was to appear in concerts in Great Britain during the month of September and that the return flight to New Zealand, some time in October, would be by way of the United States. A quick decision had to be made: dates for the Festival were already set, halls were reserved, and the budget was stretched to the limit. But this was an opportunity much too good to miss, so another invitation was extended and accepted, thus enlarging the Festival to include an additional weekend of concerts, pairing the Budapest Children's Choir (whose performance date had not yet been firmly set) with the Christchurch Harmonic Society on successive nights of the second weekend in October. With the recent additions, Festival Week had become Festival Month.

A FESTIVAL OF PEOPLE

Hundreds of people here and abroad have given of their time and talents to make this Festival a success.

The overall responsibility for implementing the Festival has belonged to the General Committee comprised of citizens of Greater Boston. Under the capable direction

of its first Chairman, Mr. Edgar P. Belden, and the Honorary Chairman, Mr. Nelson P. Aldrich, the General Committee was formed and set into motion its plans to enlist the support of the public, philanthropic foundations, and the community's business and financial institutions.

Upon the retirement of Mr. Belden, the General Committee was fortunate to find an experienced and able successor in the person of Mr. Alan Smith, a man whose organizational talents and interest in cultural activities had earlier brought him to the chairmanship of the Culture Committee of the Greater Boston Chamber of Commerce.

Under Mr. Smith, the difficult and time consuming job of ensuring adequate financial support for the Festival has moved ahead. As these program notes are being prepared, success is within sight, but the work goes on.

Also busy at work is the Boston Council for International Visitors, a relatively young organization which in a few short years has proved its indispensability.

Mindful of the human aspects of a festival involving people from many nations, the Society hoped from the beginning that it might be possible to find enough

families in the Greater Boston area to open their homes to the participants from abroad for at least part of the stay in Boston.

The number of people involved made it readily apparent that the job would not be an easy one. But the first step was taken when, on the suggestion of a member of the General Committee, Mr. Bergen Rapalyea, also on the Board of the Boston Council for International Visitors, representatives of the Handel and Haydn Society met with representatives of B.C.I.V.

Experienced and adept at providing hospitality for a constant but smaller stream of visitors to Boston from abroad, B.C.I.V. had never been asked to accommodate such a large number of people at one time: in spite of staggered arrival and departure dates, nearly five hundred host families would be needed.

The Boston Council for International Visitors saw this as an important and exciting challenge and accepted it.

FESTIVAL FACTS AND FIGURES

- Twelve hundred singers from fifteen choirs representing eleven nations.
- Five hundred host families providing six thousand bed-nights.
- Over one thousand hotel bed-nights.
- More than ten thousand meals to be served in addition to those provided by host families.
- Dozens of shuttle buses to and from Logan Airport and to several suburban points.
- More than two and a half thousand man-hours of orchestral rehearsal time.
- One thousand man-hours of orchestral concert time.
- Twenty five thousand tickets.
- A budget of \$150,000.00.

These are some of the facts and figures which go into making up a festival. By sheer coincidence, that part of the total cost of the Festival for which the Handel and Haydn Society has accepted responsibility in its one hundred and fiftieth year is \$150,000.00. If one were to include additional expenses being borne by the participating choirs, the figure would exceed a quarter of a million dollars.

Financial support has come from many sources. The largest single gift came from the Permanent Charity Fund of Boston. Several large gifts were received from individual and corporate sponsors, patrons and benefactors. But most gratifying, because they manifest the broad base of support for the Festival, are the hundreds of gifts from people who contributed amounts varying from 50¢ to \$10.00 under the "Festival Host Program", in which the donors offered to defray part of the cost of a participant's room and board in lieu of (and sometimes in addition to) opportunity to provide such in their own homes.



A cross-section of the Society's chorus performs in concert in Symphony Hall.



Erich Leinsdorf conducts the Handel and Haydn Society chorus and the Boston Symphony Orchestra in a rehearsal of Haydn's "The Seasons".

Behind the facts and figures are the people without whose help there would have been no International Choral Festival. The Handel and Haydn Society is forever in their debt.

HIGHLIGHTS OF THE PAST 150 YEARS

March 24, 1815 – The Handel and Haydn Society is founded at a meeting in the music rooms of Gottlieb Graupner.

December 25, 1815 – First public performance takes place in King's Chapel.

February 9, 1816 – The Society is incorporated by a Special Act of the General Court of the Commonwealth of Massachusetts, Honorable Caleb Strong, Governor.

July 15, 1817 – Performance in the presence of the President of the United States, James Monroe.

April 1, 3, 4, 1818 – First complete American performance of Handel's *Messiah*.

February 16, 1819 – First performance in Boston and second in America of Haydn's *Creation*, complete.

1821 – Publication of Volume I of the *Handel and Haydn Collection of Sacred Music*.

1823 – Beethoven is commissioned to compose a work which he never began.

August 2, 1826 – Performance at memorial services for John Adams and Thomas Jefferson at Faneuil Hall. Daniel Webster delivers the oration.

September 3, 1827 – Lowell Mason becomes president of the Society. Leader in the field of public school music instruction, Editor of the *Handel and Haydn Collection* series, and composer of over a thousand hymns, including "Nearer My God to Thee", "From Greenland's Icy Mountains", and "My Faith Looks Up to Thee", he became known as the "Father of American Church Music".

June 23, 1833 – Performance in aid of completion of the Bunker Hill Monument.

April 20, 1841 – Performance at the funeral of the late President of the United States, Benjamin Harrison.

January 22, 1843 – Society's first performance of Mendelssohn's *St. Paul*.

February 26, 1843 – First performance of Rossini's *Stabat Mater*.

June, 1844 – Performance in the presence of the President of the United States, John Tyler.

January 26, 1845 – First American performance of Handel's *Samson*.

- 1845 – Jonas Chickering becomes president of the Society. First of four Chickerings to serve as president, he was the founder of the piano firm which bears his name.
- December 15, 1847 – Society's first performance of *Judas Maccabaeus*.
- February 13, 1848 – First Boston performance of Mendelssohn's *Elijah*.
- April 15, 1848 – Performance at memorial services for John Quincy Adams at Faneuil Hall. Honorable Edward Everett delivers the eulogy.
- November 20, 1852 – Performance at dedication of Boston Music Hall, in its day, the finest concert hall in America.
- November 30, 1852 – Performance at memorial services for Daniel Webster.
- 1853 – Charles C. Perkins becomes president of the Society. He was instrumental in establishing the Massachusetts School of Art and was the second Incorporator of the Museum of Fine Arts. Author of Volume I of the *History of the Handel and Haydn Society*, he was actively involved in many cultural activities.
- April 2, 1853 – First Boston performance of Beethoven's *Ninth Symphony*.
- November 15, 1855 – First American performance of Handel's *Solomon*.
- November 28, 1863 – Performance at inauguration of the Great Organ at Boston Music Hall, now located in the Music Hall at Methuen, Mass.
- January 1, 1864 – Performance at celebration of the *Emancipation Proclamation*. A member of the chorus at this time was Julia Ward Howe, composer of the "Battle Hymn of the Republic". Orator for the occasion was Ralph Waldo Emerson.
- May 23-28, 1865 – The Fiftieth Anniversary Festival.
- June 1, 1865 – Performance at memorial services for President Lincoln.
- June 16, 1870 – Performance at the Beethoven Centennial in New York.
- December 10, 1871 – Performance in the presence of Grand Duke Alexis of Russia.
- June 17 - July 4, 1872 – Participation in the World Peace Jubilee.
- April 22-26, 1873 – Performances at Steinway Hall, New York, and the Brooklyn Academy of Music.
- May 17, 1877 – First American performance of Parts I & II of Bach's *Christmas Oratorio*.
- May 5, 1878 – First American performance of Verdi's *Manzoni Requiem*.
- April 11, 1879 – First complete American performance of Bach's *St. Matthew Passion*.
- 1881 – Boston Symphony Orchestra is founded by Henry Lee Higginson, an Associate Member of the Handel and Haydn Society.
- May 27, 1883 – Performance in aid of Jews fleeing Russian Czarist oppression.
- February 27, 1887 – First American performance of selections from Bach's *Mass in B minor*.
- October 21, 1900 – First Handel and Haydn Society performance in the new Symphony Hall.
- April 13, 1904 – Performance with the Boston Symphony Orchestra under the baton of Wilhelm Gericke for the Orchestra Pension Fund.
- April 11-15, 1915 – The One Hundredth Anniversary Festival.
- December 18, 19, 1927 – Two performances of *Messiah* with the Boston Symphony Orchestra under Serge Koussevitzky for the Orchestra Pension Fund.
- April 6, 1930 – First Boston performance of Kodaly's *Psalmus Hungaricus*.
- April 10, 1932 – First Boston performances of Wilhelm Friedemann Bach's *Lasset uns Ablegen*, Szymanowski's *Stabat Mater*, and Kaminski's *Magnificat*.
- April 29, 1945 – Memorial performance at Symphony Hall for the late President Franklin Delano Roosevelt.
- October 29, 1955 – The Society makes its first recording, *Messiah*, under Dr. Thompson Stone, for Unicorn Records.
- December, 1960 – Appearance in three performances of *Messiah* given by the Society of a noted quartet from England: Heather Harper, Soprano; Marjorie Thomas, Contralto; David Galliver, Tenor; Hervey Alan, Bass.
- 1961 – The Handel and Haydn Society receives a precedent-breaking invitation to perform at the Three Choirs Festival in England on September 2, 1962, but is regrettably unable to accept.
- 1961 – The Society's first appearance on television in a program of music from Mendelssohn's *Elijah*, taped in 1960 as part of an award winning series entitled "Accent on Music".
- March 27, 1962 – The Society performs before the Roman Catholic-Protestant Colloquium at Harvard University.
- May 4, 1963 – The Society makes its second recording, Brahms' *Requiem*, for Boston Records.
- December, 1963 – The Society performs the first televised complete *Messiah* for National Educational Television.
- December, 1963 – The Society collaborates with the Museum of Fine Arts and WBZ-TV to produce "He Shall Speak Peace", music and art combined to tell the story of Christmas.
- January, 1964 – Officials of the Society call on Mrs. John F. Kennedy at the home of Senator Edward M. Kennedy to present her with a commemorative album of Brahms' *Requiem*, dedicated to the memory of the late President.
- October 20, 1964 – The Society receives a letter of

congratulations from the President of the United States, Lyndon B. Johnson.

December, 1964 – The Society is heard and seen on radio and television in the first of a series of broadcasts in all fifty States and Puerto Rico.

January, 1965 – The Society gives three performances of Haydn's *Seasons* with the Boston Symphony Orchestra under Erich Leinsdorf.

February, 1965 – Performance at the dedication of Boston's new War Memorial Auditorium.

March 24, 1965 – The Handel and Haydn Society observes its birthday.

March 28, 1965 – World premiere of Randall Thompson's *The Passion According to St. Luke* at Symphony Hall, the work commissioned to commemorate the 150th Anniversary.

May, 1965 – The chorus makes its first appearance on the operatic stage in the Boston Opera performance of *Boris Godunov*.

October, 1965 – INTERNATIONAL CHORAL FESTIVAL.

DR. GEORGE E. GEYER

Hallelujah! Dr. Gilday conducts the chorus during rehearsal with Frances Yeend of the Metropolitan Opera as soloist.



THE PAN AMERICAN SOCIETY
OF NEW ENGLAND

75A Newbury Street
Boston, Massachusetts 02116
CO 6-2248 - 2249

ALL WELCOME

Since 1940 The Society has been at the service of diplomats, businessmen, bankers, students and others who recognize the need for closer collaboration and deeper understanding between the United States and our sister Republics.

The Society promotes the study of Spanish and Portuguese languages and literature, serves as an information center and provides a meeting place (serious or purely social) for both national leaders and undergraduates.

CONTRIBUTED BY A FRIEND.

SUNDAY EVENING, OCTOBER 3

INTERNATIONAL UNIVERSITY
CHORAL NIGHT

(Co-sponsored with Harvard Glee Club — Radcliffe Choral Society and
Lincoln Center for the Performing Arts)

I

HARVARD GLEE CLUB —
RADCLIFFE CHORAL SOCIETY (U.S.A.)

ELLIOT FORBES, *Director*

The Last Words of David
Sacerdotes Domine

RANDALL THOMPSON
WILLIAM BYRD

MADRIGAL DA UNIVERSIDADE DA BAHIA (BRAZIL)

ERNST WIDMER, *Director*

Xangô

Arr. VILLA-LOBOS

Soloist: Adriana Lys

Reizado de Piáu
(folk song, Northeastern Brazil)

Arr. LINDEMBERG CARDOSO

Quirirú
(folk song of Bahia)

Arr. ZELIA LESSA

Aos mesmos caramurús
(from *Coisas dêste Brazil*)

CAMARGO GUARNIERI
Poem by GREGORIO DE MATOS

Quando o vento dava
(folk song, Northeastern Brazil)

Arr. FERNANDO CERQUEIRA

Soloists: Fernando Cerqueira, Lucemar Ferreira

Estrêla do Céu é lua nova

Arr. VILLA-LOBOS

ORFEON UNIVERSITARIO (VENEZUELA)

VINICIO ADAMES, *Director*

Laetitia

VICENTE E. SOJO
Poem by RUBEN DARIO

El Manpulario
(Negro ritual song of Barlovento Region)

Anonymous

El Compae Facundo

MOISES MOLEIRO

CORO DE CAMARA DE VALPARAISO (CHILE)

MARCO DUSI, *Director*

Vorspruch

HUGO DISTLER

Nicolette

MAURICE RAVEL

Im Eschkajey Jerushalayim
(Psalm 137, Verses 5-6)

LEON SCHIDLOWSKY

La Cueca Larga

GUSTAVO BECERRA

II

KWANSEI GAKUIN GLEE CLUB (JAPAN)

YOSHIO KOIKE, *Director*

The Yanagawa River Series

- a. The Yanagawa River
- b. Dyer's Daughter
- c. A Lull in the Rainy Season

TAKEHIKO TADA

Poem by HAKUSHU KITAHARA

SCHOLA CANTORUM, OXFORD UNIVERSITY (GREAT BRITAIN)

JOHN BYRT, *Director*

Five Flower Songs

- a. To Daffodils
- b. The Succession of the Four Sweet Months
- c. Marsh Flowers
- d. The Evening Primrose
- e. Ballad of Green Broom

BENJAMIN BRITTEN

Poem by ROBERT HERRICK

Poem by ROBERT HERRICK

Poem by GEORGE CRABBE

Poem by JOHN CLARE

Anonymous

ACADEMIC CHORUS "MIRCE ACEV" (YUGOSLAVIA)

DRAGAN SUPLEVSKI, *Director*

A Cha (*sung in Dalmatian dialect*)

BORIVOJE SIMIC

Makedonsko Oro (*sung in Macedonian*)
(*Macedonian folk dance*)

TODOR SKALOVSKI

Rum, Dum, Dum
(*Macedonian folk song*)

Arr. DRAGAN SUPLEVSKI

Humoreska (*sung in Macedonian*)

ZIVKO FIRFOV

INTERMISSION

III

COMBINED CHORUSES

G. WALLACE WOODWORTH, *Festival Director*

Alleluia

RANDALL THOMPSON

written for the opening of the Berkshire Music Center, 1940

Agnus Dei (*Renaissance motet*)

THOMAS MORLEY

from *The Plaine and Easie Introduction to Practicall Musicke*, 1597

Small Chorus

Na gorushke, na gore (*Russian folk song*)
(*On the Mountain, On the Hill*)

Arr. OLEG P. KOLOVSKY

edited for International University Choral Festival by R. S. Beckwith

My Lord, What a Mornin' (*American spiritual*)

Arr. JOHN W. WORK

edited for mixed voices for International University
Choral Festival by Professor Work

Dona Nobis Pacem from the *Mass in B Minor*

J. S. BACH

Organist F. John Adams

Rehearsal accompanist William Christie

ABOUT THE INTERNATIONAL UNIVERSITY CHORAL NIGHT . . .

MARSHALL BARTHOLOMEW, *Honorary Festival Director*
Founder, International Student Musical Council
Former Director, Yale Glee Club

G. WALLACE WOODWORTH, *Festival Music Director*
Professor of Music, Harvard University
Former Conductor, Harvard Glee Club and
Radcliffe Choral Society

JAMES R. BJORGE, *Director*

JAMES H. TENNEY, *Manager, Boston Concert*

During the past century, choral music in the world's universities has reached ever higher standards; today, some of the finest choral singing is done in universities. New York's Lincoln Center of the Performing Arts has organized an International University Choral Festival in recognition of the significant role of the universities in advancing choral music, and to assist them in this role by bringing into closer relation great university choruses from many nations.

The International University Choral Festival is the first world-wide gathering of university choruses. Outstanding university choruses from North and South America, Europe and Asia gathered at Lincoln Center in New York in late September for a week of non-competitive concerts at Philharmonic Hall, for singing visits to the United Nations and the New York World's Fair, for repertoire exchanges, discussions and for a final concert conducted by G. Wallace Woodworth, International University Choral Festival Music Director and Professor of Music at Harvard University. Each foreign chorus is now making a concert tour of several universities before returning home. These tours began with a visit to Washington, D.C. and a concert in the National Cathedral. The International University Choral Night, organized and sponsored by the Harvard Glee Club and Radcliffe Choral Society, brings together seven of the Festival choruses on their tours through the United States. These choruses are receiving complete hospitality from the universities and colleges they visit.

This event has been planned to encourage choruses and their directors to strive for the highest standards of performance. It seeks to enrich the lives of the several hundred young men and women who will sing together and of those who hear them. It is designed to provide not only an experience in music, but an experience in international understanding as well.

ABOUT THE CONDUCTOR . . .

In 1925 Professor G. Wallace Woodworth began his long career as a choral conductor when he became the director of the Radcliffe Choral Society. Eight years later Professor Woodworth was elected conductor of the Harvard Glee Club, succeeding the retiring Archibald T. Davison. For the next twenty-five years, Professor Woodworth steered the two choral groups through innumerable concerts in the Boston area as well as a Transcontinental and European Tour. In 1958 he retired as director of the clubs after conducting a final concert in Sanders Theater celebrating the 100th anniversary of the Harvard Glee Club.

Retirement from the podium meant only an extension of Professor Woodworth's other musical interests. Since 1954 he has been lecturer for Music I, the largest course in the Harvard Music Department. The course well merits its popularity, to judge by those who have heard him teach. His teaching abilities have not been confined to Harvard; Professor Woodworth's weekly program, "Tomorrow's Symphony", broadcast over WGBH-FM, "rehearses" the works to be performed by the Boston Symphony the following day. In 1952, the *Institute for Education by Radio-TV* gave "Tomorrow's Symphony" the national award for the best radio program in the area of the humanities. Just recently he has completed *The World of Music*, a collection of lectures in which he comments on the progress of musical education today.

Although Professor Woodworth has assumed responsibilities as Trustee of Fisk University, the New England Conservatory of Music, the Music Teachers National Association, and the College Music Association, his first love is choral conducting. Tonight is yet another high point in a lifetime of distinguished achievements as a conductor, and the International University Choral Night is honored to have him as its Director.



FABIAN BACHRACH



ABOUT THE HOST CHORUS . . .

UNITED STATES

Harvard University — Radcliffe College
Cambridge, Massachusetts

HARVARD GLEE CLUB — RADCLIFFE CHORAL SOCIETY

ELLIOT FORBES, *Director*

Familiar to Boston audiences, the Harvard Glee Club and Radcliffe Choral Society first joined in 1917 under the aegis of "Doc" Davison. The fusion proved a success and since 1921 the group has appeared annually with the

Boston Symphony Orchestra. In 1964 the chorus undertook a North American Tour presenting twenty-eight concerts in thirty-five days in the United States and Canada. Throughout the chorus has maintained a strong interest in international exchange through song; in that spirit is pleased to present this International University Night.

Professor Elliot Forbes succeeded to the directorship of the Harvard Glee Club and Radcliffe Choral Society in 1958. Three years later in 1961 he led the Glee Club around the world in its most ambitious touring effort to date. Presently Fanny Peabody Professor of Music at Harvard, Mr. Forbes has recently completed a revision of A. W. Thayer's biography *Life of Beethoven* as well as a new edition of the *Harvard Song Book*.

BRAZIL

Universidade da Bahia
Salvador, Bahia

MADRIGAL DA UNIVERSIDADE DA BAHIA

ERNST WIDMER, *Director*

The Universidade da Bahia was founded in 1946 to consolidate the faculties of Medicine, Fine Arts, Law, Pharmacy, Economic Sciences, Odontology, Nursing and Polytechnics then existing in Salvador, Brazil, and has now expanded to a total of twenty-one faculties covering a range of disciplines from Nutrition to Sacred Art. Today the student body numbers six thousand.

The Madrigal, founded in conjunction with the Seminary of Music in 1954, is a mixed chorus of thirty-two. Performing extensively in Salvador and Northeastern Brazil, the chorus is making its first appearances in the United States



as a part of the Festival. Following the first director of the chorus, H. J. Koellreutter, Ernst Widmer has been conductor of the Madrigal since 1958.

CHILE

Universidad de Chile
Valparaiso

CORO DE CAMARA DE VALPARAISO

MARCO DUSI, *Director*

Created by a law of the Republic in 1842, the University of Chile grew under the guidance of the brilliant jurist Andres Bello, founder of the Chilean Civil Code. Today, its twelve faculties, ranging from Medical Science through Plastic Arts to Economy and Trade, spread over two large campuses at Santiago and Valparaiso.

Marco Dusi founded the Choir of the University on the Valparaiso campus in 1953. Under his directorship the group has established a reputation for performing with the finest instrumentalists and soloists in Chile. Twice, in 1958 and again in 1962, the Choir has traveled abroad to Europe; the 1965 Festival marks its first trip to North America.



Marco Dusi, a graduate of the Verdi Conservatory of Milan, in addition to serving as choral director has also conducted orchestras on both sides of the Atlantic, including the National Symphony of his native Chile.

GREAT BRITAIN

Oxford University
Oxford, England

SCHOLA CANTORUM, OXFORD

JOHN BYRT, *Director*



It is not known when lectures were first given in Oxford, but as early as 1117 Theobald of Etampes, a master of Caen, was lecturing to clerks. In 1124 the University was

bequeathed a sum of money which it used to found a kind of hostel where teachers and taught could live together in an orderly community, which later became a University College. The earliest colleges soon proved their usefulness, and during the following centuries others were founded. By the end of the fifteenth century it was accepted that no one should study for a degree without being a member of a college. From then on it has been the function of the individual colleges to decide whom they shall admit as undergraduates, and it is the college that regulates the student's career in the University.

The Schola Cantorum, Oxford, has grown out of the Collegium Musicum Oxoniense founded in 1660. The mixed choir of some thirty-six singers was originally formed to take part in the Concorso Polifonico at Arezzo, where in 1961 it was awarded a first and two second prizes. The Choir gives regular concerts in Oxford and in London, including broadcasts for the B.B.C. Each summer the group makes tours abroad quite often to the Continent.

John Byrt, Director, graduated with first class honors in music in 1962 from St. John's College. Since then he has served both as Choral Director and as Junior Fellow at St. John's.

JAPAN

Kwansei Gakuin University
Nishinomiya

KWANSEI GAKUIN GLEE CLUB

YUICHIRO HAYASHI, *Chief Director*
KYOICHI KITAMURA, *Conductor*
YOSHIO KOIKE, *Student Director*

An enrollment of seven in theology and twelve in the general course attended the first classes at Kwansei Gakuin University in 1889. Forty years later in 1929 the University was forced to move to the Uegahara Plateau for need of more space. Today the University has over 12,000 students spread over seven departments.

The Glee Club was founded in 1899 chiefly to join in the service of worship at chapel. Since that time the Club



has won prominence throughout Japan for its performances as first prize winner in the all Japan Chorus League. In 1963 the Club toured abroad for the first time, traveling to Formosa; the International Festival appearances mark the Club's first visit to the United States.

Professor Yuichiro Hayashi, Chief Conductor of the Club, has been directing the choral group since receiving his

degree in 1934. Throughout his long career, Professor Hayashi has strived to maintain that "Mental Harmony" which is both the motto of the Club and the basis of its excellence.

Mr. Kyoichi Kitamura, Conductor of the Club, received his degree from Kwansei in 1954 and also conducts the Tokyo Choraliers, a professional chorus in the capital.

VENEZUELA

Universidad Central de Venezuela
Caracas

ORFEON UNIVERSITARIO

VINICIO ADAMES, *Director*



The Universidad Central de Venezuela was founded in 1637 under the direction of Fray Antonio Gonzalez de Acuna. Originally a Seminary, supervised by the Archbishop, the school did not award degrees. Then in 1721 men from Caracas went to the Spanish king and the Pope to ask for permission to form a university. Their efforts were rewarded in 1725 with the installment of the Real y

Pontificia Universidad de Caracas. In 1827 the battle for independence interrupted university activities for a short while; however, following the Revolution old colonial racial prejudices were abolished. Today the University comprises eleven faculties and twenty-nine schools.

The chorus, called Orfeon Universitario, was founded in

1943 by the Venezuelan composer Antonio Estavez. Operating from the Aula Magna, one of the finest concert halls in Latin America, the Orfeon Universitario has become a superb instrument for the presentation of Venezuelan choral and folk music. Vinicio Adames, an orchestral as well as choral conductor, has led the Orfeon since 1954 and has established the standard of excellence which it now enjoys.

YUGOSLAVIA

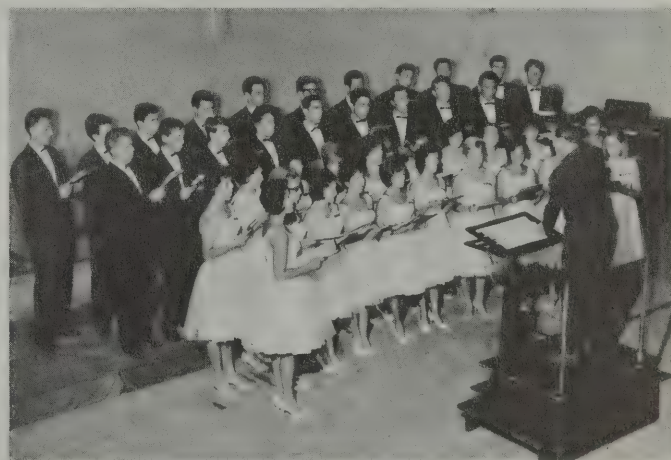
University of Skopje
Skopje

ACADEMIC CHORUS "MIRCE ACEV"

DRAGAN SUPLEVSKI, *Director*

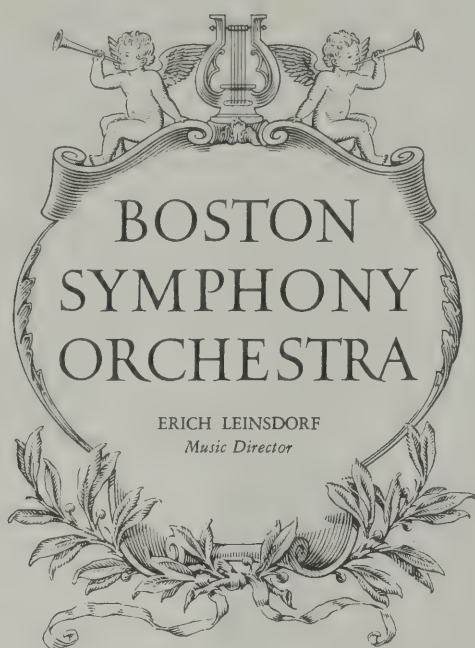
Most youthful of the institutions represented at the Festival, the University of Skopje was not founded until shortly after the Second World War. Its roots derive from the Philosophical University which began in 1920 as a branch of the University of Belgrade. Growing along with the city of Skopje, the University added the faculties of mathematics, physics and chemistry in 1948. The disastrous earthquake of July 1963 arrested much previous progress, destroying ninety per cent of the buildings and dormitories at the University. Students, professors and citizens all worked as volunteers during the rebuilding of the University. With such enthusiasm and with the material and moral support of universities throughout the world, the University in a short while was again able to accept students.

1950 marked the beginning of a period of choral lethargy in Skopje; not until a rainy autumn night in 1960 did a small group of students decide to renew a tradition of choral singing. Only a year after its inception the "Mirče Ačev"



went on a twenty-day tour of Poland, subsequently taking first prize at the Music Festival, Llangollen, North Wales.

Dragan Suplevski received his basic musical training from his father, who was a choral conductor. In 1959 Mr. Suplevski received a degree from the Musical Academy in Belgrade and in 1960 formed the "Mirče Ačev".



Eighty-fifth Season
1965 - 1966

AS

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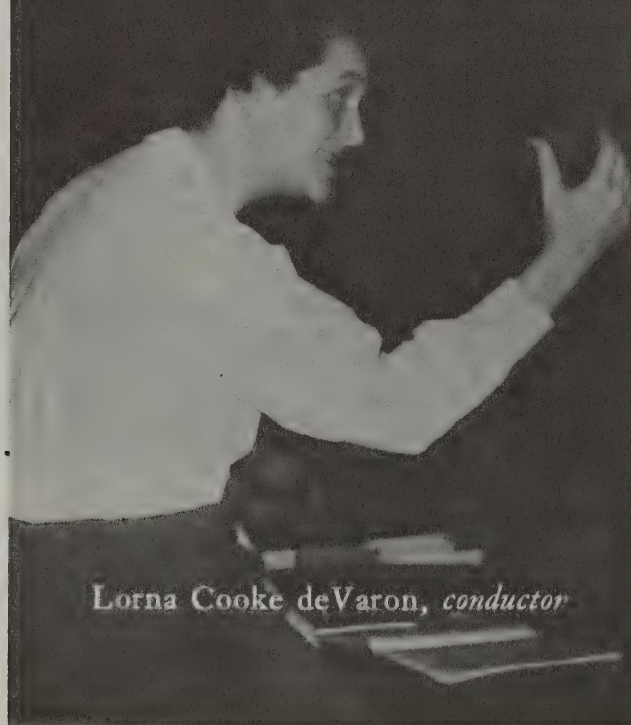
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ORGAN COMPANY, INC.
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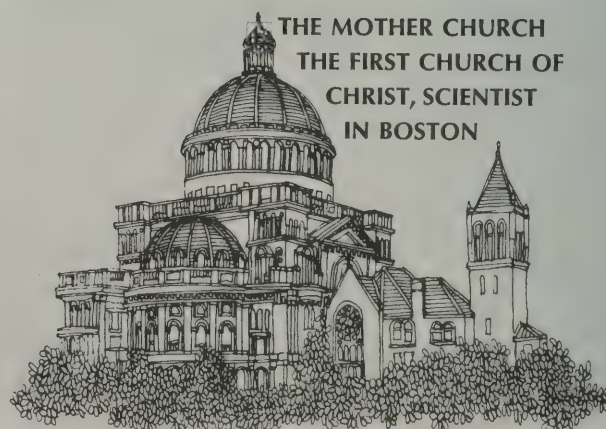
Greetings from
The New England Conservatory
CHORUS



Lorna Cooke deVaron, *conductor*

*"Be thou exalted, Lord,
in thine own strength:
so will we sing and
praise thy power."*

PSALMS 21:13



THE MOTHER CHURCH
THE FIRST CHURCH OF
CHRIST, SCIENTIST
IN BOSTON

SATURDAY EVENING, OCTOBER 9

BUDAPEST CHILDREN'S CHOIR
(HUNGARY)

VALERIA BOTKA, DR. LASZLO CSANYI, *Conductors*

PROGRAM

SEASON'S GREETINGS *or* Choral Music of the Seasons
or Four Seasons in Choir

SPRING: Spring Wind (*Hungarian*)
BARTOK: Sorrow
BARTOK: Song of the Shepherds
MORLEY: Now is the Month of May
SCHUMANN: Dreaming Lake
WEBER: Concert of the Frogs
LEO WEINER: Three Piano Etudes for Duo Piano
Magda Body
Eva Varszegi

SUMMER: BARTOK: Baking Bread
KODALY: In Green Forest
KODALY: The Gay Song of the Shepherd
KODALY: Evening Song
KODALY: Egyetem-begyetem (*Children's Song*)
BARDOS: Dance Song

INTERMISSION

AUTUMN: BARTOK: Wandering
BARTOK: Mocking Girls
ADAPTION: Danny Boy (*from an Old Irish Air by Fred E. Weatherly*)
SUCHONY: Wine Festival (*Czechoslovak*)
D. LESUR: The Goat (*French*)
BARTOK: For Children
Violin: Gyorgy Nagyvari
Piano: Zsafia Kiss

WINTER: ERNO ROSSA: Snow is Falling (Text: Lorinc Szabo) — (*Hungarian*)
GRABNER: Snow-snow (Text: J. W. Goethe)—(*Luxemburg Folksong*)
YOSHINAO NAKADA: Falling Snow (*Japanese*)
SANDOR SZOKOLAY: Christmas Carols
(With Chamber Orchestra)
BRITTEN: Coaching Song — Finale from the Children's Opera
"The Little Sweep"
AARON COPLAND: Ching-a-ring Chaw (*Old American Song*)

This concert is sponsored through a grant by **The Committee of the Permanent Charity Fund of Greater Boston.**

The Budapest Children's Choir is managed by Judson, O'Neill, Beall and Steinway, Inc.

ABOUT THE CHORUS . . .

After hearing the famed Budapest Children's Choir in Hungary last year, the distinguished violinist Joseph Szigeti was moved to write, "I am happy to learn that America is soon to have the thrill of hearing this choir. I have never heard the like! What boldness and attack and intonation by these adorable kids in short pants and sailor blouses, and what security of pitch in intricate and difficult works! I am sure that they will bring enchantment for the ear and eye."

The background of these boys and girls is as unique as their singing. At the age of six, children are auditioned for entrance into the Music School. From among this group — one year later — at the age of seven, the best pupils are selected for the Choir. The children are given free solfège and instrumental lessons. The instruments are chosen by the child, and instruction is given in piano, violin, cello, flute, guitar and chamber music. Examinations take place twice a year.

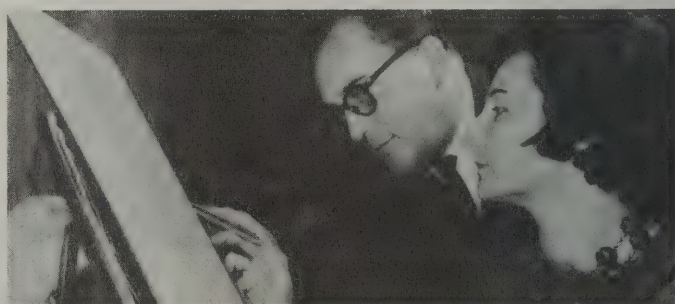


With lessons from the Foreign Language Department of the school in pronunciation and interpretation of the texts, the children learn long works in a foreign tongue quite easily. They are at home in English, French, German, Italian, Russian, Czech and Slovak, as well as Hungarian, and their repertoire includes pre-classical, classical, romantic and modern works, in addition to popular and folk songs from the rich musical heritage of their own country.

The sailor suit is the school uniform. Not the familiar navy blue — but a light pastel blue. The white is a cream color, lending individuality and freshness.



Instrumental soloists make appearances at the concerts of the Choir, adding color and variety to the programs. Violin, piano, cello and small chamber music ensembles, made up from among the small choristers, will be presented.

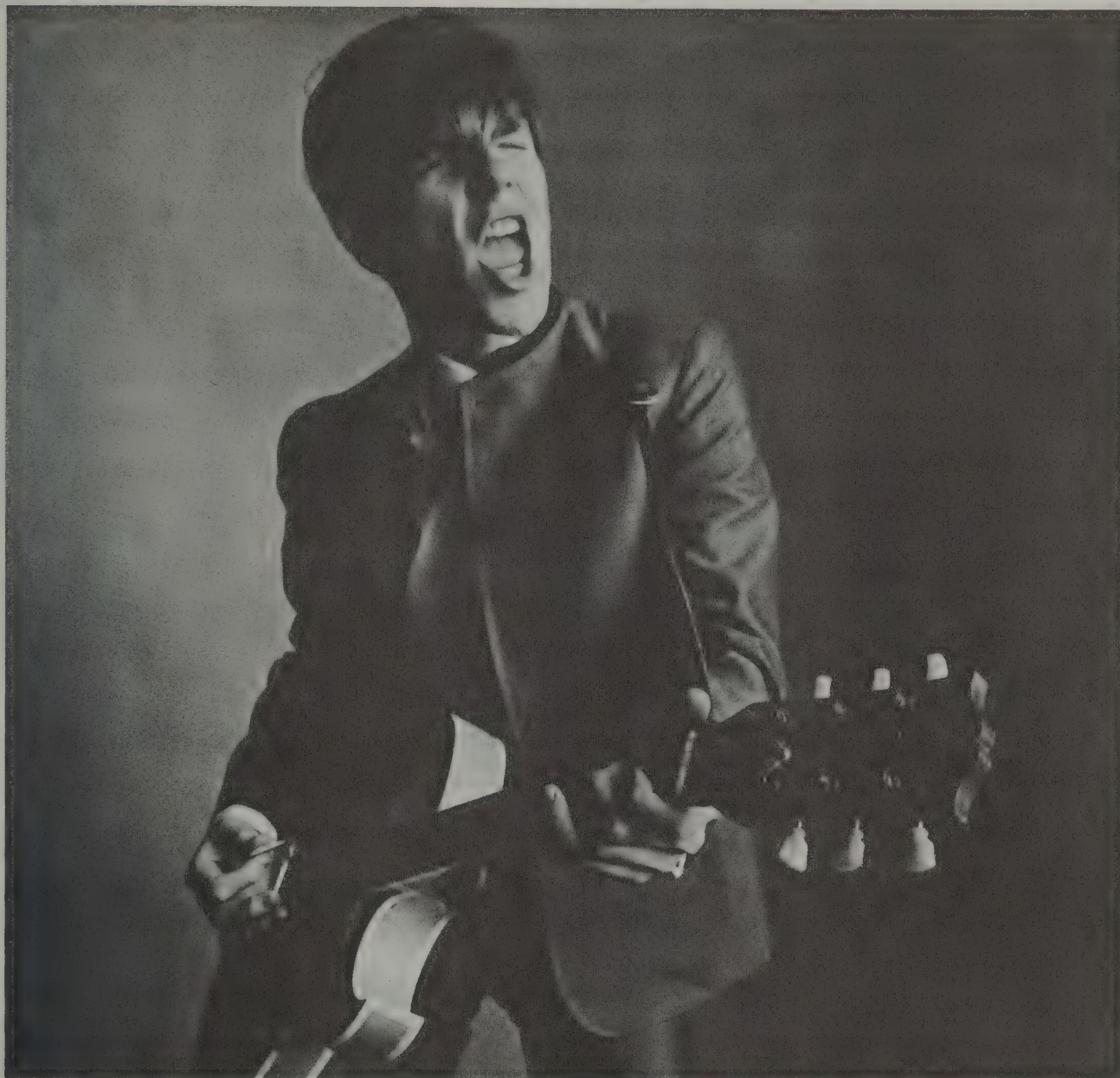


The Choir was formed in 1954 and is under the direction of two conductors — the Choir's founders — Valeria Botka and Dr. Laszlo Csanyi. Young people themselves, they are not only conductors, but teachers and instructors as well, and give their young performers skilled general musical training as well as choral instruction.

The repertoire is chosen by Mme. Botka and Dr. Csanyi each year, with great care. The works performed are subsequently edited and published, volume by volume, so that any chorus may easily acquire them. To enlarge the repertoire of the Choir, the Musical Directors request contemporary composers to write new choral works for them, and systematically search and study old choral works.



There are all sorts of ways to make a million (but try to keep it!)



One recipe — let your hair grow...get a guitar... and a smart agent. Now you're well on your way to your first million!

Of course, most people make their money in other ways. That's their business. Ours is suggesting practical ways to help them hold on to it.

More and more these days, we recommend a Living Trust.

With a Living Trust, unlike some trusts, *you* call the shots. You can take as much, or as little, of the responsibility as you wish. It's a flexible ar-

rangement. If you don't happen to like the way it's going, you can make changes at any time (you can even, heaven forbid, fire us!).

We do most of the work, handle the daily investment decisions, clip the coupons, keep on top of the holdings. You watch, and advise, and smile.

A Living Trust can be a wise and profitable arrangement for successful businessmen (and guitar players). We'd like to talk with you and your lawyer about this. If you want to come in *before* you have reached your first million, that's all right, too!

THE FIRST & OLD COLONY

The First National Bank of Boston and Old Colony Trust Company

When you visit the new Pru Tower, take a few seconds to browse through our south lobby.

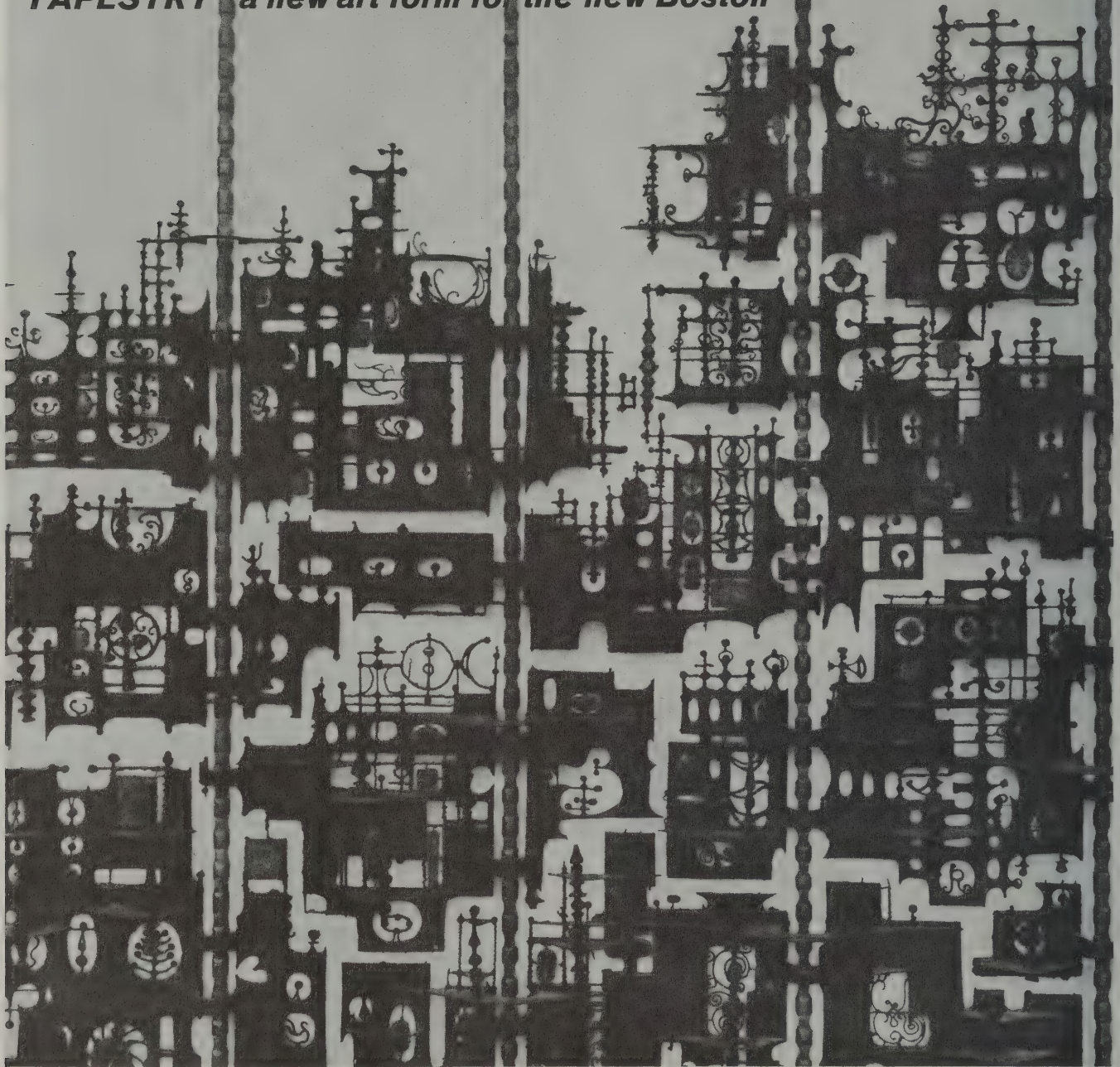
You'll come upon something pretty exciting. Iron Tapestry, it's called — one of several

major art commissions which, when completed, will add dimension to Prudential Center. One of Boston's fine contemporary artists, Alfred Duca, formed it of cast iron that he selected, melted, and

poured, piece by piece.

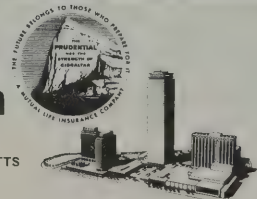
By tradition, tapestry has a story to tell. In Mr. Duca's tapestry, you will find intimations of Boston and the three hills. And of the new Boston for which this stunning new art form was created.

IRON TAPESTRY *a new art form for the new Boston*



The Prudential Insurance Company of America

NORTHEASTERN HOME OFFICE • BOSTON, MASSACHUSETTS



SUNDAY AFTERNOON, OCTOBER 10

CHRISTCHURCH HARMONIC SOCIETY
(NEW ZEALAND)

JUAN MATTEUCCI, *Guest Conductor*

WILLIAM R. HAWKEY, *Conductor*

GIUSEPPE VERDI'S

REQUIEM MASS

(To the memory of Alessandro Manzoni)

SOLOISTS

NANCY CARR, *Soprano*

PAUL KNOWLES, *Tenor*

EUNICE ALBERTS, *Contralto*

CHESTER WATSON, *Bass*

HANDEL AND HAYDN SYMPHONY ORCHESTRA

ROBERT BRINK, *Concertmaster*

THEODORE LEUTZ, *Personnel Manager*

PROGRAM

GIUSEPPE VERDI, *REQUIEM MASS*

1. REQUIEM & KYRIE ELEISON (*Rest and peace,
and Lord have mercy*) Soprano, Mezzo-Soprano,
Tenor, Bass and Chorus.
2. DIES IRAE (*Day of Anger*) Solo Quartet and
Chorus:
Dies irae (*Day of anger*) Chorus.
Tuba mirum (*Trumpets sounding*)
Bass and Chorus.
Liber scriptus (*Open lies the book*)
Mezzo-Soprano and Chorus.
Quid sum miser (*What shall I plead*)
Soprano, Mezzo-Soprano and Tenor.
Rex tremendae (*King omnipotent*)
Solo Quartet and Chorus.
Recordare (*Ah, remember*)
Soprano and Mezzo-Soprano.
Ingemisco (*I lament*) Tenor.
Confutatis (*When the cursed*) Bass and Chorus.
Lacrymosa (*Day of bitter lamentation*)
Solo Quartet and Chorus.
3. DOMINE JESU (*Lord of Lords*)
Offertory for Solo Quartet.
4. SANCTUS (*Holy*) Fugue for Double Chorus.

INTERMISSION

5. AGNUS DEI (*Lamb of God*)
Soprano, Mezzo-Soprano and Chorus.
6. LUX AETERNA (*Light for ever*)
Mezzo-Soprano, Tenor and Bass.
7. LIBERA ME (*Lord, deliver me*) Soprano and Chorus.

*This concert is co-sponsored through grants by The Raytheon Company,
the Scherman Foundation and the National Shawmut Bank of Boston.*

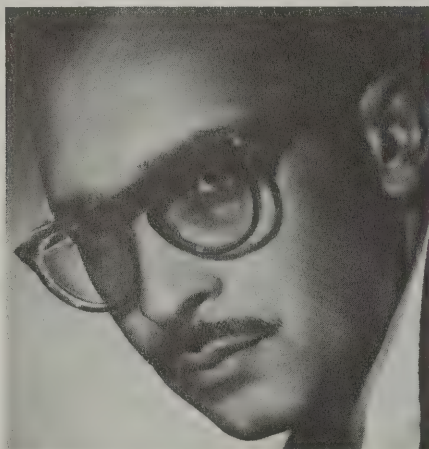
ABOUT THE CHORUS . . .

The Christchurch Harmonic Society of New Zealand makes its first American appearance this afternoon in a performance of the Verdi "Requiem". Founded in 1927, the 150-voice chorus has achieved musical prominence in a relatively short time until today it is considered New Zealand's outstanding chorus. Among its many distinctions, the chorus has appeared at the Auckland Festival of the Arts and the Pan-Pacific Festival of the Arts, and has given a performance for Queen Elizabeth II. It was the first choir invited to sing with the newly-formed National Symphony Orchestra of the New Zealand Broadcasting Service in 1948, and has worked with each of the Orchestra's resident conductors since that time. Most recently, it has appeared at the Commonwealth Arts Festival in Great Britain, where



it was conducted by Sir Malcolm Sargent. Its appearances in the British Isles in September included performances in London, Liverpool, Glasgow, Birmingham, Christchurch and Cardiff.

ABOUT THE GUEST CONDUCTOR . . .



Juan Matteucci, Principal Conductor of the New Zealand Broadcasting Corporation Symphony Orchestra, was born in Faenza, Italy, to a family in which for eight generations

the eldest sons were 'cellists. Juan followed the tradition, studied with his father Amilcare Matteucci, and made his first public appearance as a soloist at the age of eight. He completed his studies at the Conservatory of Santiago, Chile, while following advanced studies in mathematics and medicine in the University of Chile as one of the youngest students in that University's history. On his father's death the 16-year-old boy took his place as 'cellist with the Symphonic Orchestra of Chile. Awarded a scholarship by the Chilean Government, he returned to Italy to attend the International Course for Conductors at the Verdi Conservatory of Milan, studying there under Maestro Antonio Guarnieri and Maestro Carlo Maria Giulini. Matteucci returned to Chile in 1954 and was appointed Conductor of the newly-founded Philharmonic Orchestra of Chile. He remained with the Chilean Philharmonic for 10 years, and under his enthusiastic and knowing hand it became known as one of the best orchestras in Latin America. In 1964 he was appointed Principal Conductor of the NZBC Symphony Orchestra, out of more than 180 applicants for the position. Guest conductor of symphony orchestras throughout South America and in the United States, Matteucci has received enthusiastic praise from the critics wherever he has been.

ABOUT THE CONDUCTOR . . .

William R. Hawkey was born at Timaru, New Zealand, in 1932. He received his first musical training in pianoforte and theory from his father. At the age of fifteen he was appointed organist of the Central Methodist Church in Timaru. In 1952, he decided to make music his full-time profession and enrolled as a student at the School of Music, University of Canterbury, New Zealand. He graduated Bachelor of Music with Honors, in 1956 and was awarded the Almo Prize for gaining the highest marks in Harmony. During this period he was appointed Conductor of the University of Canterbury Madrigal Singers, accompanist of the Choir of the Christchurch Harmonic Society, and was awarded Overseas Diplomas in choral-conducting, pianoforte-teaching and organ-playing. In 1960 he was appointed Conductor of the Choir of the Christchurch Harmonic Society. He is a Lecturer in Music at the University of Canterbury, President of the Christchurch Organists' Association and a member of the Executive Committee of the Christchurch Civic Music Council.



GIUSEPPE VERDI
REQUIEM MASS

No. 1 REQUIEM & KYRIE ELEISON

Requiem aeternam dona eis Domine: et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion, et tibi redetur votum in
Jerusalem: exaudi orationem meam, ad te omnis caro veniet.

Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.

Kyrie eleison, Christe eleison.

Rest and peace eternal give them, Lord our God; and light for
evermore shine down upon them.

Oh God, a hymn becomes Thee in Sion, and vows shall be rendered
to Thee in Jerusalem: hear this my supplication, for all flesh
shall come to Thee.

Rest and peace eternal grant them, Lord our God; and light for
evermore shine down upon them.

Kyrie eleison, Christe eleison.

No. 2. DIES IRAE

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sybilla.
Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!

Day of anger, Day of terror,
All shall crumble into ashes,
This was David's revelation.
What a trembling shall possess them
When the Judge shall come to judgment,
Searching all the souls before Him!

TUBA MIRUM

Tuba mirum spargens sonum,
Per sepulchra regionum,
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Trumpets sounding loud as thunder
Call the buried dead from slumber,
To the throne of God Almighty.
Death shall marvel, Earth shall wonder,
When departed generations
Rise again to answer judgment.

LIBER SCRIPTUS

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Iudex ergo cum cedebit,
Quidquid latet apparebit,
Nil inultum remanebit.
Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sybilla.

Open lies the book before them,
Where all records have been written,
When creation comes to trial.
Then the Lord shall sit in judgment,
What was hidden is uncovered,
Naught forgotten, naught unpunished.
Day of anger, Day of terror,
All shall crumble into ashes,
This was David's revelation.

QUID SUM MISER

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus!

What shall I plead in my anguish?
Who will help me, give me counsel,
When the just are not acquitted?

REX TREMENDAE

Rex tremendae majestatis,
Qui salvandos salvas gratis.
Salva me, fons pietatis.

King omnipotent and mighty,
King of dreadful power and glory,
Thou dost save the true repentant,
Save Thou me, Oh fount of mercy!

RECORDARE

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.
Quaerens me, sedisti lassus,
Redemisti crucem passus,
Tantus labor non sit cassus.
Iuste iudex ultionis,
Donum fac remissionis
Ante diem rationis.

Ah, remember, gentle Jesus,
'Twas for my sake Thou didst suffer.
On that day do not forsake me.
Seeking me Thou wast afflicted,
To redeem me by Thy Passion;
Let such labour not be useless.
Just and upright Judge Almighty,
Grant me grace for my atonement
Ere the day I stand before Thee.

INGEMISCO

Ingemisco tanquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab hoedis me sequestra,
Statuens in parte dextra.

I lament, for I am guilty:
And I blush for my wrong-doing:
I implore Thee, Saviour, spare me.
Thou hast dried the tears of Mary,
And the robber won Thy pity,
So shall I, too, hope for pardon.
My petitions are unworthy.
Yet have mercy, do not send me
To the fire flaming for ever.
In Thy sheepfold let me enter.
Do not herd me with the guilty,
Set me there upon Thy right hand.

CONFUTATIS

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.
Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sybilla.

When the cursèd all are banished,
Doomed to that devouring furnace,
Summon me among the blessèd.
On my knees I fall before Thee,
Sorrow turns my heart to ashes,
Grant me grace at my departing.
Day of anger, Day of terror,
All shall crumble into ashes,
This was David's revelation.

LACRYMOSA

Lacrymosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.
Huic ergo parce Deus.
Pie Jesu Domine,
Dona eis requiem!
Amen.

Day of bitter lamentation,
When man rises up from ashes,
Doomed to judgment, lost and guilty,
Then, Lord, pity this Thy servant.
Blessed Jesus Christ our Lord,
Saviour, grant them rest and peace.
Amen.

No. 3 OFFERTORIO

Domine Jesu Christe, rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu.

Libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum: sed signifer sanctus Michael repraesentet eas in lucem sanctam, quam olim Abrahae promisisti et semini ejus.

Hostias et preces tibi, Domine, laudis offerimus.

Tu suscipe pro animabus illis, quarum hodie memoriam facimus, fac eas, Domine, de morte transire ad vitam, quam olim Abrahae promisisti et semini ejus.

Libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu, de morte transire ad vitam.

Lord of Lords, Jesus, Our Lord and Saviour Jesus Christ, King of Kings and King of Glory, free the souls of all the faithful departed from Hell and its torments, and from the soundless chasm.

Oh Lord, deliver them from the mouth of the lion that they may not be swallowed up by Hell and perish in its darkness: but may Michael raise his holy sign and lead them onward into Thy clear light of heaven, which Thou didst promise of old to Abraham and his seed to the last generation.

Sacrifice and prayers, Oh Lord, we offer Thee. Hear our prayers, Oh Lord, mingled with songs of praise.

Do Thou receive them for those souls departed, whom we this day here commemorate; grant them, Oh Lord, to pass from death into life everlasting, which Thou didst promise of old to Abraham and his seed to the last generation.

Oh Lord, deliver the souls of all the faithful departed from Hell and the dark pit, to pass out of death into life everlasting.

No. 4 SANCTUS

Sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!
Benedictus, qui venit in nomine Domini.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!

Holy, holy, holy, Lord God of Sabaoth.
Earth and heaven are full of echoes to Thy glory.
Hosanna in the highest!
Blessed is he that cometh in the name of the Lord of Lords.
Earth and heaven are full of echoes praising Thy glory.
Hosanna in the highest!

No. 5 AGNUS DEI

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lamb of God, Thou that bearest the world's wrong-doing, grant them, grant Thy servants rest for evermore.
Help Thy servants, grant that they may find rest and peace never-ending.

No. 6 LUX AETERNA

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Light for ever shine down upon them, Christ the Lord, with all Thy blessed Saints in all ages, since Thou art just and good.
Light that never fades shine down upon them with all Thy Saints for evermore, since Thou art just.
Grant them rest and peace.

No. 7 LIBERA ME

Libera me, Domine, de morte aeterna, in die illa tremenda; quando coeli movendi sunt et terra.
Dum veneris judicare saeculum per ignem.
Tremens factus sum ego et timeo, dum discussio venerit atque ventura ira.
Dies irae, dies illa, dies calamitatis et miseriae, dies magna et amara valde.
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Libera me, Domine, de morte aeterna, in die illa tremenda; quando coeli movendi sunt et terra
Dum veneris judicare saeculum per ignem.
Libera me, Domine, de morte aeterna, in die illa tremenda. Libera me, Domine.

Lord, deliver me out of everlasting death, O Lord, upon that day of terror, when the earth and the heavens shall be shaken. When Thou shalt come and the whole world know the fire of judgment. Trembling, frightened and full of despair am I, full of terror and great fear, till the trial shall be at hand, and the wrath to come.
Day of anger, Day of terror, Day of disaster and of misery, Day most fearful, hopeless, and exceeding bitter.
Rest and peace for ever, grant them rest and peace eternal, and light for evermore shine down upon them, Lord Our God.
Lord, deliver me out of everlasting death upon that day of terror, when the earth and the heavens shall be shaken, when Thou shalt come, then shall mankind know the fire of judgment.
Oh Lord, deliver me from death everlasting in that dread day of terror. Save me, Oh Lord.

Geoffrey Dunn



GROVER CRONIN

WALTHAM, MASSACHUSETTS

Sonata Form

Superbia Salon

**The John Hancock
Life Insurance Company
is proud to participate in this concert
by the Handel and Haydn Society.**



SUNDAY AFTERNOON, OCTOBER 24

HANDEL AND HAYDN SOCIETY OF BOSTON
(UNITED STATES)

DR. EDWARD F. GILDAY, *Conductor*

RANDALL THOMPSON'S
THE PASSION ACCORDING TO ST. LUKE

SOLOISTS

PAUL KNOWLES, *Tenor*

NORMAN FARROW, *Baritone*

FROM THE CHORUS

Thomas Clark	Santo Catandella
Eleanor Michelson	Richard Houston
Richard Wall	Jeanne Brown
Eldon Fay	John Wilcox

George Geyer

HANDEL AND HAYDN SYMPHONY ORCHESTRA

ROBERT BRINK, *Concertmaster*

THEODORE LEUTZ, *Personnel Manager*

PROGRAM

RANDALL THOMPSON, *THE PASSION ACCORDING TO ST. LUKE*

- I. The Entry Into Jerusalem
- II. The Passover
- III. The Institution of the Lord's Supper
- IV. The Agony in the Garden

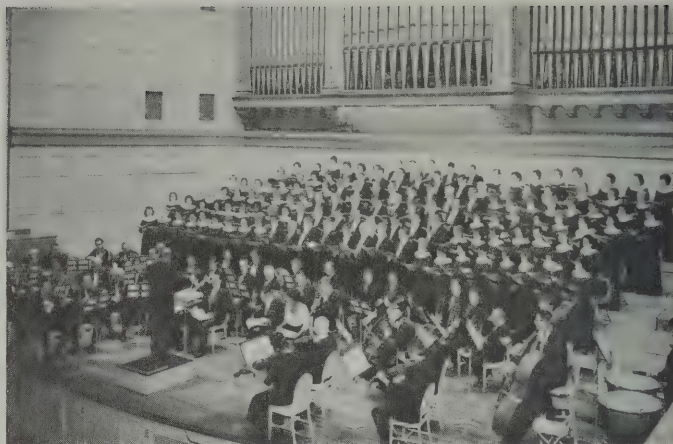
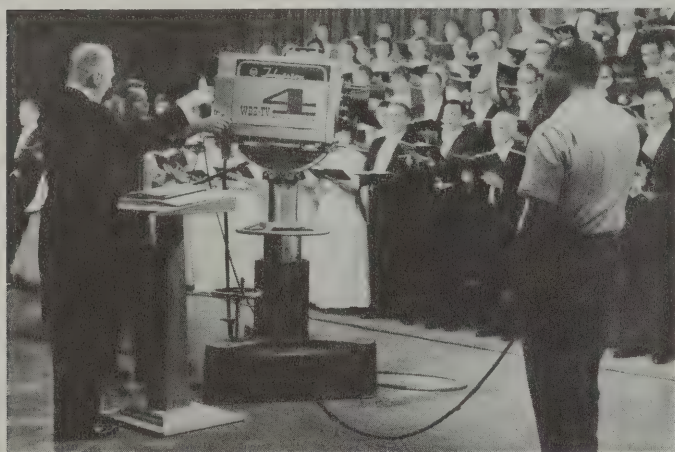
INTERMISSION

- V. Peter's Denial
- VI. The Mocking of Jesus: His Confession
- VII. The Trial
- VIII. The March to Calvary
- IX. The Crucifixion
- X. The Entombment

This concert is sponsored through a grant by the John Hancock Mutual Life Insurance Company.

ABOUT THE CHORUS . . .

The Handel and Haydn Society of Boston is America's oldest active choral society and Boston's oldest musical organization. Founded on March 24, 1815 for the purpose of "improving the performance of sacred music and introducing into general use the works of Handel and Haydn and other eminent composers," the chorus is celebrating this year its 150th anniversary. In the last 150 years, the Handel and Haydn Society has given nearly 1,000 performances of over 100 major works, including the first American performances of Handel's "Messiah", Haydn's "Creation", Mendelssohn's "Elijah" and Handel's "Solomon". It has sung for Presidents, including James Monroe,



and has included among its members such prominent individuals as Julia Ward Howe, composer of "The Battle Hymn of the Republic", and Lowell Mason, father of public music instruction in the United States. The Society has given benefit performances for such widely different causes as the erection of Bunker Hill Monument, relief of Russian Jews fleeing Czarist Russia, the reconstruction of New England's famed educational stations WGBH-FM and WGBH-TV, the Protestant-Catholic Colloquium at Harvard University, and the Greater Portland (Maine) Arts Council. It has become well-known throughout the United States through its performances on national radio and television, and through its recordings. The Handel and Haydn Society is the host for the International Choral Festival.

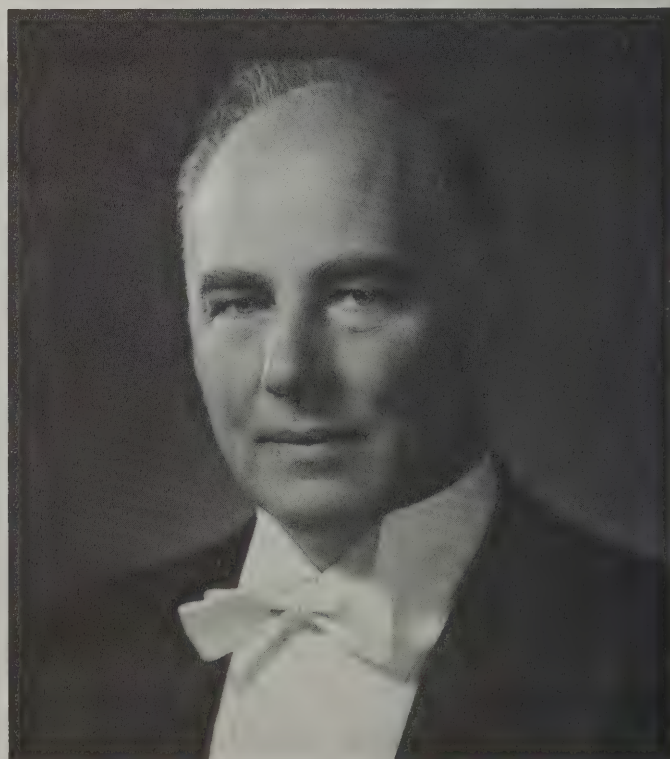
ABOUT THE CONDUCTOR . . .

Dr. Edward Gilday, the eighth conductor in the 150 years of the Handel and Haydn Society, is now in his seventh season as director. In addition to his duties with the Society, Dr. Gilday is the Chairman of the music department at the State Teachers College in Lowell, Mass., and until last season was the conductor of the highly-regarded Community Choral Society of Framingham, Mass.

Dr. Gilday's early musical training was at New York University where he studied conducting and choral techniques under Hollis Dann. After receiving both a bachelor's degree in Music Education and the Master of Arts, and after a stint in the Navy as a pilot and intelligence officer in World War II, he returned to study at Boston University, receiving in 1955 the first doctorate in Musical Arts ever awarded there.

Handel and Haydn's energetic conductor has traveled extensively, and has conducted on tour in Europe. On sabbatical leave in 1957-58, Dr. Gilday made an intensive study of the music, conducting, programming and management of European choral groups, visiting over 100 choruses in 27,000 miles of travel. Results of his study were published in the New York Times and several music periodicals.

His numerous activities have brought Dr. Gilday a national reputation as a choral conductor, author, adjudicator, editor and educator.



RANDALL THOMPSON

THE PASSION ACCORDING TO ST. LUKE

*(Commissioned for the 150th Anniversary of the Handel
and Haydn Society)*

Cast of Characters

Jesus of Nazareth

Simon who was called Peter

John

Owners of the Colt

A Maid

A Man

Another Man

} *At the High Priest's house*

Pontius Pilate,

Roman Procurator of Judea

First Malefactor

Second Malefactor

A Centurion

Apostles, Disciples;

Pharisees; Elders, Chief Priests, Scribes; Soldiers;

Women of Jerusalem; the Multitude

The Chorus as Narrator

TIME: The Reign of Tiberius

PLACE: In and near Jerusalem

*The text is taken from Chapters 19, 22 and 23 of the Gospel
according to Saint Luke.*

I. THE ENTRY INTO JERUSALEM

CHORUS: It came to pass, when Jesus was come nigh to Bethany, at the mount called the mount of Olives, he sent two of his disciples, saying,

JESUS: Go ye into the village over against you; in the which at your entering ye shall find a colt tied, whereon yet never man sat: loose him and bring him hither. And if any man ask you, Why do you loose him? thus shall ye say unto him, Because the Lord hath need of him.

CHORUS: And they that were sent went their way, and found even as he had said unto them. And as they were loosing the colt, the owners thereof said unto them,

OWNERS: Why loose ye the colt?

TWO DISCIPLES: Because the Lord hath need of him.

CHORUS: And they brought him to Jesus: and they cast their garments upon the colt, and they sat Jesus thereon. And as he went, they spread their clothes in the way. And when he was come nigh the descent of the mount of Olives, the whole multitude of the disciples began to rejoice and praise God with a loud voice for all the mighty works that they had seen.

MULTITUDE: Blessed be the King that cometh in the name of the Lord: peace in heaven, and glory in the highest.

(As the procession approaches Jerusalem, the Benedictus continues in full voice, then abruptly subsides.)

JESUS *(stopping suddenly, lamenting over the city and foretelling its destruction)*: Jerusalem, Jerusalem! if thou hadst known, even thou, in this thy day, the things which belong unto thy peace! but now they are hid from thine eyes. For the days shall come upon thee, that thine enemies shall cast a trench about thee, and compass thee round, and keep thee in on every side, and shall lay thee even with the ground, and thy children within thee; and they shall not leave in thee one stone upon another; because thou knewest not the time of thy visitation.

MULTITUDE *(exultantly, resuming the Benedictus)*: Blessed be the King that cometh in the name of the Lord: peace in heaven, and glory in the highest!

PHARISEES *(from among the multitude)*: Master, rebuke thy disciples.

JESUS *(shouting above the Benedictus)*: I tell you that, if these should hold their peace, the stones would immediately cry out.

II. THE PASSOVER

CHORUS: Jesus taught daily in the temple. But the chief priests and the scribes and the chief of the people sought to destroy him, and could not find what they might do: for all the people were very attentive to hear him and they feared the people.

Then entered Satan into Judas surnamed Iscariot, being of the number of the twelve. And he went his way, and communed with the chief priests and captains, how he might betray him unto them. And they were glad, and covenanted to give him money. And he promised and sought opportunity to betray him unto them in the absence of the multitude.

III. THE INSTITUTION OF THE LORD'S SUPPER

CHORUS: Then came the day of unleavened bread. And Jesus sent Peter and John saying,

JESUS: Go and prepare us the passover, that we may eat.

PETER and JOHN: Where wilt thou that we prepare?

JESUS: Behold, when ye are entered into the city, there shall a man meet you, bearing a pitcher of water; follow him into the house where he entereth in. And ye shall say unto the good man of the house, The Master saith unto thee, Where is the guest-chamber, where I shall eat the passover with my disciples? And he shall show you a large upper room furnished: there make ready.

CHORUS: And they went, and found as he had said unto them:

and they made ready the passover. And when the hour was come, he sat down, and the twelve apostles with him.

JESUS: With desire I have desired to eat this passover with you before I suffer: for I say unto you, I will not any more eat thereof, until it be fulfilled in the kingdom of God.

CHORUS: And he took the cup and gave thanks.

JESUS: Take this, and divide it among yourselves: for I say unto you, I will not drink of the fruit of the vine, until the kingdom of God shall come.

CHORUS: And he took bread, and gave thanks, and brake it, and gave unto them.

JESUS: This is my body which is given for you: This do in remembrance of me.

CHORUS: Likewise also the cup after supper.

JESUS: This cup is the new testament in my blood, which is shed for you. But, behold, the hand of him that betrayeth me is with me on the table. And truly the Son of man goeth, as it was determined: but woe unto that man by whom he is betrayed!

APOSTLES (*to one another*): Which of us will do this thing? (*There is strife among them.*)

JESUS: Simon, Simon, Satan hath desired to have you, that he may sift you as wheat: but I have prayed for thee, that thy faith fail not; and when thou art converted, strengthen thy brethren.

PETER: Lord, I am ready to go with thee, both into prison, and to death.

JESUS (*to Simon who was called Peter*): I tell thee, Peter, the cock shall not crow this day, before thou shalt thrice deny that thou knowest me. (*to the Apostles*) When I sent you without purse, and scrip, and shoes, lacked ye any thing?

APOSTLES: Nothing.

JESUS: But now, he that hath a purse, let him take it, and likewise his scrip: and he that hath no sword, let him sell his garment, and buy one. For I say unto you, that this that is written must yet be accomplished in me, "And he was reckoned among the transgressors"*: for the things concerning me have an end.

APOSTLES: Lord, behold, here are two swords.

JESUS: It is enough.

CHORUS: And he came out and went, as he was wont, to the mount of Olives; and his disciples also followed him.

*Isaiah LIII:12

IV. THE AGONY IN THE GARDEN

JESUS (*to his disciples*): Pray ye that ye enter not into temptation.

CHORUS: And he was withdrawn from them about a stone's cast, and kneeled down, and prayed.

JESUS: Father, if thou be willing, remove this cup from me: nevertheless not my will, but thine, be done.

CHORUS: And there appeared an angel unto him from heaven, strengthening him. And being in an agony he prayed more earnestly: and his sweat was as it were great drops of blood falling down to the ground. And when he rose up from prayer, and was come to his disciples, he found them sleeping for sorrow.

JESUS: Why sleep ye? rise and pray, lest ye enter into temptation.

CHORUS: And while he yet spake, behold a multitude, and he that was called Judas, one of the twelve, went before them, and drew near unto Jesus to kiss him.

JESUS: Judas, betrayest thou the Son of man with a kiss?

DISCIPLES: Lord, shall we smite with the sword?

CHORUS: And one of them smote the servant of the high priest, and cut off his right ear.

JESUS (*to his disciples*): Suffer ye thus far.

CHORUS: And he touched his ear, and healed him.

JESUS: O chief priests, captains of the temple, and elders! Be ye come out, as against a thief, with swords and staves? When I was daily with you, ye stretched forth no hands against me: but this is your hour, and the power of darkness.

Intermission

V. PETER'S DENIAL

CHORUS: Then took they him, and led him, and brought him into the high priest's house. And Peter followed afar off. And when they had kindled a fire in the midst of the hall, and were set down together, Peter sat down among them. But a certain maid beheld him as he sat by the fire, and earnestly looked upon him.

A MAID: This man was also with him.

PETER: Woman, I know him not.

CHORUS: And after a little while another saw him, and said,

A MAN: Thou art also of them.

PETER: Man, I am not.

CHORUS: And about the space of an hour after another confidently affirmed,

ANOTHER MAN: Of a truth this fellow also was with him: for he is a Galilæan.

PETER: Man, I know not what thou sayest. (*The cock crows.*)

CHORUS: And the Lord turned and looked upon Peter. And Peter remembered the word of the Lord. And Peter went out and wept bitterly.

VI. THE MOCKING OF JESUS: HIS CONFESSION

CHORUS: And the men that held Jesus mocked him and smote him. And when they had blindfolded him, they struck him on the face, and asked him, Prophecy, who is it that smote thee? And many other things blasphemously spake they against him.

And as soon as it was day, the elders of the people and the chief priests and the scribes came together, and lead him into their council, saying,

ELDERS, CHIEF PRIESTS, SCRIBES: Art thou the Christ? tell us.

JESUS: If I tell you, ye will not believe: and if I also ask you, ye will not answer me, nor let me go. Hereafter shall the Son of man sit on the right hand of the power of God.

ELDERS, etc.: Art thou then the Son of God?

JESUS: Ye say that I am.

ELDERS, etc.: What need we any further witness? for we ourselves have heard of his own mouth.

CHORUS: The whole multitude of them arose, and lead him unto Pilate.

VII. THE TRIAL

MULTITUDE (*to Pilate, vehemently*): We found this fellow perverting the nation, and forbidding to give tribute to Cæsar, saying that he himself is Christ a King.

PILATE (*to Jesus*): Art thou the King of the Jews?

JESUS: Thou sayest it.

PILATE (*to chief priests and the people*): I find no fault in this man.

MULTITUDE (*more fiercely*): He stirreth up the people, teaching throughout all Jewry, beginning from Galilee to this place.

PILATE: Is this man a Galilæan?

MULTITUDE: He is.

PILATE: He belongs to Herod's jurisdiction. (*to Jesus*) Go ye to Herod, who also is at Jerusalem at this time.

CHORUS: And when Herod saw Jesus, he was exceeding glad: because he had heard many things of him; and he hoped to have seen some miracle done by him.

Then he questioned with him in many words; but he answered him nothing. And the chief priests and scribes stood and vehemently accused him. And Herod with his men of war set him at nought, and mocked him, and arrayed him in a gorgeous robe, and sent him again to Pilate.

And Pilate, when he had called together the chief priests and the rulers and the people, said unto them,

PILATE: Ye have brought this man unto me, as one that perverteth the people: and, behold, I, having examined him before you, have found no fault in this man touching those things whereof ye accuse him. No, nor yet Herod: for I sent you to him; and, lo, nothing worthy of death is done unto him. I will therefore chastise him, and release him. (*Of necessity, he must release one unto them at the feast.*)

MULTITUDE (*all at once*): Away with this man, and release unto us Barabbas.

PILATE: I am willing to release Jesus.

MULTITUDE: Crucify him, crucify him!

PILATE: Why, what evil hath he done? I have found no cause of death in him: I will therefore chastise him and let him go.

MULTITUDE (*instantly, with loud voices*): Crucify him, crucify him, crucify him!

PILATE (*their voices having prevailed*): It shall be as ye require.

CHORUS: And he released him that for sedition and murder was cast into prison; but he delivered Jesus to their will.

VIII. THE MARCH TO CALVARY

CHORUS: And as they led him away, they laid hold upon one Simon, a Cyrenian, coming out of the country, and on him they laid the cross, that he might bear it after Jesus. And there followed him a great company of people, and of women, which also bewailed and lamented him.

JESUS (*turning unto them*): Daughters of Jerusalem, weep not for me, but weep for yourselves, and for your children. For, behold, the days are coming, in the which they shall say, Blessed are the barren, and the wombs that never bare, and the paps which never gave suck. Then shall they begin to say to the mountains, Fall on us; and to the hills, Cover us. For if they do these things in a green tree, what shall be done in the dry?

CHORUS: And there were also two malefactors, led with him to be put to death.

IX. THE CRUCIFIXION

CHORUS: And when they were come to the place, which is called Calvary, there they crucified him, and the malefactors, one on the right hand, and the other on the left.

JESUS: Father, forgive them for they know not what they do.

CHORUS: And they parted his raiment and cast lots. And the people stood beholding. And the rulers also with them derided him.

MULTITUDE (*derisively*): He saved others; let him save himself, if he be Christ, the chosen of God.

CHORUS: And the soldiers also mocked him, coming to him, and offering him vinegar.

SOLDIERS: If thou be the king of the Jews, save thyself.

CHORUS: And a superscription also written over him in letters of Greek, and Latin, and Hebrew, THIS IS THE KING OF THE JEWS. — And one of the malefactors railed on him.

FIRST MALEFACTOR: If thou be Christ, save thyself and us.

SECOND MALEFACTOR (*rebuking the other*): Dost not thou fear God, seeing thou art in the same condemnation? And we indeed justly; for we receive the due reward of our deeds; but this man hath done nothing amiss. (*to Jesus*) Lord, remember me when thou comest into thy kingdom.

JESUS: Verily I say unto thee, Today shalt thou be with me in paradise.

CHORUS: And it was about the sixth hour, and there was darkness over all the earth until the ninth hour. And the sun was darkened, and the veil of the temple was rent in the midst.

JESUS: Father, into thy hands I commend my spirit.

CHORUS: And he gave up the ghost.

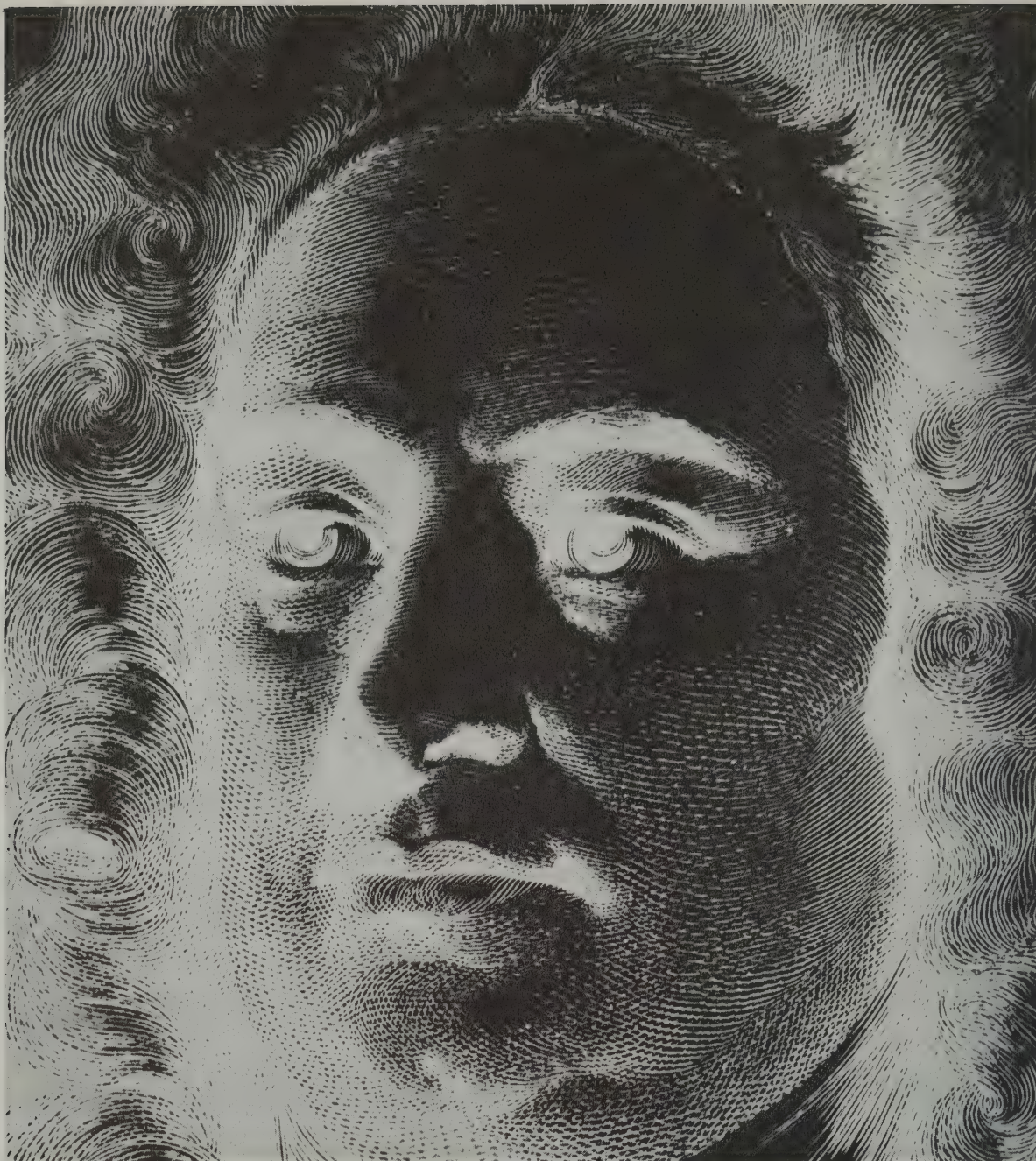
A CENTURION: Certainly this was a righteous man.

X. THE ENTOMBMENT

CHORUS: And, behold, there was a man named Joseph, a counsellor, a good man, and a just, of Arimathæa, a city of the Jews: who also himself waited for the kingdom of God. This man went unto Pilate and begged the body of Jesus.

And he took it down, and wrapped it in linen, and laid it in a sepulchre that was hewn in stone, wherein never man before was laid.

And the Sabbath drew on.



New England Merchants National Bank salutes and congratulates the world-famous Handel and Haydn Society on this, the occasion of its 150th Anniversary Celebration. As America's oldest active chorus and Boston's oldest musical organization, the Society has brought great enjoyment and distinction to our city for six generations.



NEW ENGLAND MERCHANTS NATIONAL BANK

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MONDAY EVENING, OCTOBER 25

HELSINKI UNIVERSITY CHORUS
(FINLAND)

ENSTI POHJOLA, *Conductor*

PROGRAM

I.

Guillaume de Machaut Messe Notre Dame

Kyrie
Gloria
Credo
Sanctus
Agnus Dei
Ite Missa Est

Josquin des Pres Psalm (Domine ne in furore)
Ave verum Corpus Christi

II.

L. T. DA VITTORIA O vos omnes

JOHANNES BRAHMS O bone Jesu
Adoramus te, Christe

FELIX MENDELSSOHN Aperi oculos tuos
O lux beata
Periti autem

LEEVI MADETOJA De profundis *Soloist: Heikki Peltola*

INTERMISSION

III.

JEAN SIBELIUS Rakastava *Soloist: Usko Viitanen*
Saarella palaa
Metsämiehen laulu
Sydämeni laulu
Sortunut ääni
Terve kuu
Venematka
Finlandia

Third North American Tour commemorating the 100th anniversary of the birth of Jean Sibelius
Under the Patronage of His Excellency URHO KEKKONEN, President, The Republic of Finland

This concert is sponsored through a grant by New England Merchants National Bank.

The Helsinki University Chorus is managed by Columbia Artists Management, Inc.

ABOUT THE CHORUS . . .

Founded in 1883, when Finland was under the rule of the Czar of Russia and when Swedish was the tongue of the educated classes in Finland, The Helsinki University Chorus was among the first of the Finnish cultural groups to oppose the Czar's attempts at "Russification" by performing choral works in Finnish. "Venematka", by Sibelius, was first performed on the 10th anniversary of the Chorus — and because it was so rooted in the Finnish Spirit and so expressive of the Finnish Folklore, it opened a new era in the history of art in Finland. While the Ylioppilaskunnan Laulajat, as the chorus is known in Finland, has primarily been geared toward furthering the nationalistic spirit of its country, it has also increased its repertoire of internationally known masters and today, this organization has one of the largest active repertoires of any male chorus in the world. Both Finland's War of Independence and the Second World War touched heavily on the Helsinki University Chorus and when, in 1945, the ensemble was reactivated for the first time since the outbreak of World War II, the singing group was mainly composed of elderly men. Without lowering its exacting standards, the direction of the Chorus has extended its sources and since the late 1940's students from schools other than Helsinki University have been allowed to audition for the choir. As a result, recruitment of the fresh young voices for which it is famed, has been stepped up and since 1953, the average age of the singers has been about 23 years. The traditional Spring concert of the Helsinki University Chorus, which every year celebrates the ensemble's anniversary, has an important function in that the Chorus has made it a point to premiere a completely new work every year. In addition to this event and the appearance of the Chorus at musical festivals, broadcasts and public occasions, the Helsinki University Chorus makes at least one concert tour of Finland every year. Its greatest triumphs, however, have been abroad. Since the middle 1930's, the chorus has made regular concert tours of Europe, visiting Hungary, Italy, the Baltic countries, Sweden, Denmark, Norway, West Germany and Belgium. It has also made two visits to North America in 1938 and 1953. Now they return for a third visit here, under the patronage of Finland's President, Urho Kekkonen, and in honor of the 100th anniversary of Jean Sibelius, whose music they sing tonight.



I.

GUILLAUME DE MACHAUT
(1300-1377)

Messe Notre-Dame

KYRIE: Lord, have mercy upon us . . .

GLORIA: Glory be to God on high, and on earth, peace to men of good will . . .

CREDO: I believe in one God . . .

SANCTUS: Holy, Holy, Holy, Lord God of hosts, heaven and earth are full of Thy glory . . .

AGNUS DEI: Lamb of God, who takest away the sins of the world, have mercy upon us, give us peace.

ITA MISSA EST: Depart! The assembly is dismissed.

Guillaume de Machaut, French composer and poet, is regarded as the greatest master of the Ars Nova. "Messe Notre-Dame" is probably the first Mass composed by one person.

JOSQUIN DES PRES
(1445-1521)

Psalm (Domine ne in furore)

O Lord, rebuke me not in thy wrath; neither chasten me in thy hot displeasure . . . Forsake me not, O Lord: O my God, be not far from me. Make haste to help me, O Lord my salvation.

Pres is one of the most famous composers of the Dutch school. He produced more than 30 Masses and over 100 motets.

JOSQUIN DES PRES

Ave verum Corpus Christi

Hail, true Body, born of the Virgin Mary, which truly suffered and was offered on the cross for mankind.

II.

LUDOVICO TOMMASO DA VITTORIA
(1540-1611)

O vos omnes

O all ye that pass by the way, attend and see if there be sorrow like unto my sorrow.

Palestrina was music-master in Collegium Romanum at the same time that the Spanish composer Vittoria studied in Collegium Germanicum in Rome and it is likely that Vittoria may have received some musical instruction from Palestrina. Vittoria and Palestrina are generally regarded as unsurpassed in their religious polyphonic music.

JOHANNES BRAHMS
(1833-1897)

O bone Jesu (Opus 37, No. 1)

O blessed Jesus, have pity on us, Thou who hast created us, Thou who redeemed us all with Thy precious blood.

JOHANNES BRAHMS

Adoramus te, Christe (Opus 37, No. 2)

We adore Thee, Christ Jesus, and thank and evermore bless Thee that by Thy holy cross and passion Thou hast made atonement and suffered there to save us. Christ, our Lord, have pity on us.

FELIX MENDELSSOHN
(1809-1847)

Aperi oculos tuos (Opus 121, No. 4)

Open Thine eyes and behold our tribulation! Glory to the Father and the Son and the Holy Ghost, glory!

FELIX MENDELSSOHN

O lux beata (Opus 121, No. 5)

O blessed light, Trinity yet basic Unity, the fiery sun now sets, pour light upon our hearts. Morning we sing your praise, evening we beg your aid. Out two-fold "Glory!" praises thee through all eternity!

FELIX MENDELSSOHN

Periti autem

But the learned will shine as lightning in the sky, and those who have made many righteous will be like unto stars through all eternity.

LEEVI MADETOJA
(1887-1947)

De profundis

From the deep have I called unto Thee, O Lord; hear, O Lord, my voice in supplication . . .

Professor, composer, Honorary Member of the Helsinki University Chorus, Madetoja wrote three symphonies, two operas — "Pohjalaisia" (The Bothnians) is the national opera of Finland — several cantatas and other choral music, solos, piano and violin music. He composed as many as forty a cappella songs for male chorus, several of which are acknowledged to be among the brightest jewels in the choral repertory.

Intermission

III.

JEAN SIBELIUS
(1865-1957)

Rakastava (The Lover)

Where is my darling? I don't hear her voice in the meadows. Might she be wandering somewhere far? Here she has wandered, in this meadow. Every place is more beautiful because she has been here.

Sibelius was Honorary Member of the Helsinki University Chorus and his first a cappella song for male chorus, "Venematka," had its first performance in concert by the Chorus in 1893. In his songs, especially for chorus, Sibelius is particularly close to his own people. He it was who blazed the trail for the Finnish national a cappella

style. Sibelius wrote quite a few large-scale works for chorus and orchestra; for example, there are "The Captive Queen," "The Origin of Fire," "Sandels" and "Song of the Earth." In his choral music he uses a broader brush stroke and has written a number of scores of a fine masculinity and patriotic or legendary feeling, as in the early suite (Opus 18) of nine partsongs for male voices, which are settings of verses from the Finnish lyric, Kanteletar, and the epic, the Kalevala. "Rakastava" was composed in 1893 for male chorus for the Helsinki University Chorus, in 1894 for male chorus and string orchestra and in 1911 as a suite for string orchestra.

JEAN SIBELIUS

Saarella palaa (Opus 18, No. 3, 1895)
(The Fire on the Island)

There is a fire on the island. Who is there? A youth decorating his sledge to bring his bride to him. The maiden is weaving golden cloth, interwoven with silver.

JEAN SIBELIUS

Metsämiehen laulu (Opus 18, No. 5, 1898)
(The Woodman's Song)

Hail, ye woods, ye mountains; hail, ye spirits of the forest! I long to be the son of the forest, the hero of the fir-tree wood . . .

JEAN SIBELIUS

Sydämeni laulu (Opus 18, No. 6, 1898)
(Song of My Heart)

Grove of Tuoni (Death)! There is a cradle of golden sand. Thither shall I take my child, there to be happy, rocked asleep in the arms of the Virgin of Tuoni, far from the fret and care of life.

JEAN SIBELIUS

Sortunut ääni (Opus 18, No. 7, 1898)
(The Broken Voice)

What was it that broke the voice so great and sweet, so beautiful, which flowed like a river and rippled like the waves on a lake? It was sorrow.

JEAN SIBELIUS

Terve kuu (Opus 18, No. 8, 1901)
(Hail, O Moon)

Hail, O Moon, who beamest yonder, golden Sun, who once again arisest! Like the golden cuckoo rise, like the silver dove and resume your former journeys. Rise forever in the morning, go ye on your charming journey, let your crescent now be beauteous, rest ye joyful in the evening.

JEAN SIBELIUS

Venematka (Opus 18, No. 9, 1893)
(The Boat Trip)

Väinämöinen, old and steadfast, steered the vessel swiftly forward, singing joyous songs upon the water. On the cape were maidens standing, and they looked around and listened. Onward steered old Väinämöinen.

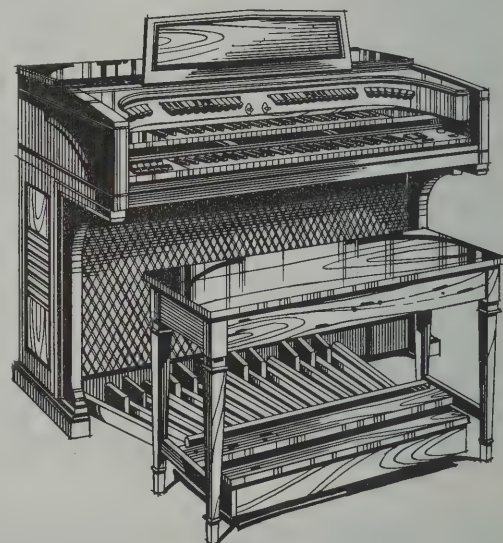
JEAN SIBELIUS

Finlandia (Opus 26, No. 7, arr. 1948)

O gracious Lord, in Thy mercy bless our native land and free our homes from war's relentless hand. To Thee our peoples pray for truth and justice. Thy infinite wisdom is our reliance; Thy hand shall keep our people strong and free. They give Thee thanks for these our blessings, precious gifts from Thee.



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TUESDAY EVENING, OCTOBER 26

HUDDERSFIELD CHORAL SOCIETY
(Great Britain)

SIR MALCOLM SARGENT, *Conductor*

ERIC CHADWICK, *Chorus Master*

GEORGE FREDERICK HANDEL'S

ISRAEL IN EGYPT

SOLOISTS

ELIZABETH HARWOOD, *Soprano*

MARJORIE THOMAS, *Contralto*

KENNETH BOWEN, *Tenor*

HANDEL AND HAYDN SYMPHONY ORCHESTRA

ROBERT BRINK, *Concertmaster*

THEODORE LEUTZ, *Personnel Manager*

PROGRAM

GEORGE FREDERICK HANDEL, *ISRAEL IN EGYPT*

I. The Captivity and the Deliverance

INTERMISSION

II. Songs of Praise and Triumph

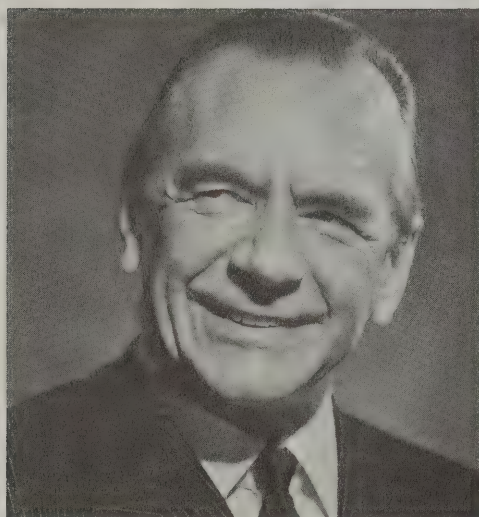
This concert is sponsored through a grant by Pan American World Airways.

ABOUT THE CHORUS ...



The Huddersfield Choral Society of Great Britain makes its first appearances in the United States with this series of performances. Founded in 1836, the 165-voice chorus has achieved a world-wide reputation through its recordings of "Messiah", "Belshazzar's Feast", Edward Elgar's "Dream of Gerontius" and Mendelssohn's "Elijah", all with Sir Malcolm Sargent and the Royal Liverpool Philharmonic Orchestra. It has appeared in concert throughout Great Britain and Europe, and has performed at the Vienna

Music Festival, Berlin Music Festival, Edinburgh Festival, Brussels World Exposition, Festival of Britain and the Leeds Triennial Festival. The Huddersfield Chorus has given command performances for the royalty of Great Britain and Europe, and has appeared with many of the world's finest orchestras, including the Berlin Philharmonic, London Philharmonic, London Symphony, Vienna Symphony, Royal Liverpool Philharmonic and the Royal Philharmonic. It is regarded as one of the world's outstanding choirs.



ABOUT THE CONDUCTOR ...

Sir Malcolm Sargent, now in his 31st year as conductor of the Huddersfield Choral Society, is one of the world's most travelled conductors, having flown around the world at least seven times on tours. Educated at the Royal College of Organists, Sargent received his Doctorate of Music at 24. In addition to his duties with the Huddersfield Choral Society, Sargent has conducted the Royal Choral Society, Halle Orchestra and Royal Liverpool Philharmonic Orchestra. From 1950 to 1957, Sargent was appointed Conductor-in-Chief of the B.B.C. Symphony Orchestra, and for the past seventeen seasons, he has conducted at the London Promenade Concerts. In December of 1954, Sargent conducted the world premiere of Sir William Walton's opera "Troilus and Cressida" at the Royal Opera House, Covent Garden, an event which received world-wide acclaim. In 1957, he conducted the Royal Ballet in its first production of "Petrouchka".

ABOUT THE CHORUS MASTER ...

Eric Chadwick has been associated with the Huddersfield Choral Society since 1956 when he was appointed organist of the famed choral society. He succeeded the late Herbert Bardgett as Chorus Master in 1962. Educated at the Royal Manchester College of Music, he is also the Chorus Master of the Sheffield Philharmonic Chorus and the Halle Concerts Society, and is conductor of the College Orchestra of the Manchester College of Science and Technology.



GEORGE FREDERICK HANDEL

ISRAEL IN EGYPT

Part I

THE CAPTIVITY AND THE DELIVERANCE

RECIT

Now there arose a new king over Egypt, which knew not Joseph; and he set over Israel taskmasters to afflict them with burthens, and they made them serve with rigour.

Ex. i. 8, 11, 13.

CHORUS

And the children of Israel sighed by reason of the bondage, and their cry came up unto God. They oppressed them with burthens, and made them serve with rigour; and their cry came up unto God.

Ex. ii. 23.

RECIT

Then sent He Moses, His servant, and Aaron whom He had chosen; these shewed His signs among them, and wonders in the land of Ham.

He turned their waters into blood.

Ps. cv. 26, 27, 29.

CHORUS

They loathed to drink of the river. He turned their waters into blood.

Ex. vii. 18, 19.

AIR

Their land brought forth frogs, yea, even in their king's chambers. He gave their cattle over to the pestilence; blotches and blains broke forth on man and beast.

Ps. cv. 30; Ex. xi. 9, 10.

CHORUS

He spake the word, and there came all manner of flies and lice in all their quarters.

He spake; and the locusts came without number, and devoured the fruits of the ground.

Ps. cv. 31, 34, 35.

CHORUS

He gave them hailstones for rain; fire mingled with the hail ran along upon the ground.

Ps. cv. 32; Ex. ix. 23, 24.

CHORUS

He sent a thick darkness over the land, even darkness which might be felt.

Ex. x. 21.

CHORUS

He smote all the first-born of Egypt, the chief of all their strength.

Ps. cv. 36, 37.

CHORUS

But as for His people, He led them forth like sheep; He brought them out with silver and gold; there was not one feeble person among their tribes.

Ps. lxxviii. 53; cv. 37.

CHORUS

He rebuked the Red Sea, and it was dried up.

Ps. cvi. 9.

He led them through the deep as through a wilderness.

Ps. cvi. 9.

But the waters overwhelmed their enemies, there was not one of them left.

Ps. cvi. 11.

CHORUS

And Israel saw that great work that the Lord did upon the Egyptians; and the people feared the Lord, and believed the Lord and His servant Moses.

Ex. xiv. 31.

INTERMISSION

Part II

SONGS OF PRAISE AND TRIUMPH

CHORUS

Moses and the children of Israel sung this song unto the Lord, and spake, saying: I will sing unto the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.

Ex. xv. 1.

CHORUS

He is my God, and I will prepare Him an habitation; my father's God.

Ex. xv. 2.

CHORUS — Men's Voices Only

The Lord is a man of war: Lord is His name. Pharaoh's chariots and his host hath He cast into the sea; his chosen captains also are drowned in the Red Sea.

Ex. xv. 3, 4.

CHORUS

The depths have covered them: they sank into the bottom as a stone.

Ex. xv. 5.

CHORUS

Thy right hand, O Lord, is become glorious in power; Thy right hand, O Lord, hath dashed in pieces the enemy.

Ex. xv. 6.

CHORUS

And in the greatness of Thine excellency Thou hast overthrown them that rose up against Thee.

Ex. xv. 7.

CHORUS

And with the blast of Thy nostrils the waters were gathered together, the floods stood upright as an heap, and the depths were congealed in the heart of the sea.

Ex. xv. 8.

AIR

The enemy said, I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them.

Ex. xv. 9.

AIR

Thou didst blow with the wind, the sea covered them; they sank as lead in the mighty waters.

Ex. xv. 10.

CHORUS

Who is like unto Thee, O Lord, among the gods? Who is like Thee, glorious in holiness, fearful in praises, doing wonders?

Thou stretchedst out Thy right hand.

Ex. xv. 11, 12.

DUET

Thou in Thy mercy hast led forth Thy people which Thou hast redeemed; Thou hast guided them in Thy strength unto Thy holy habitation.

Ex. xv. 13.

CHORUS

The people shall hear, and be afraid: sorrow shall take hold on them: all the inhabitants of Canaan shall melt away: by the greatness of Thy arm they shall be as still as a stone; till Thy people pass over, O Lord, which Thou hast purchased.

Ex. xv. 14, 15, 16.

AIR

Thou shalt bring them in, and plant them in the mountain of Thine inheritance, in the place, O Lord, which Thou hast made

for Thee to dwell in, in the Sanctuary, O Lord, which Thy hands have established.

Ex. xv. 17.

CHORUS

The Lord shall reign for ever and ever.

Ex. xv. 18.

RECIT

For the horse of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea.

Ex. xv. 19.

CHORUS

The Lord shall reign for ever and ever.

Ex. xv. 18.

RECIT

And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them.

Ex. xv. 20, 21.

SOLO and CHORUS

Sing ye to the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.

Ex. xv. 21, 18.

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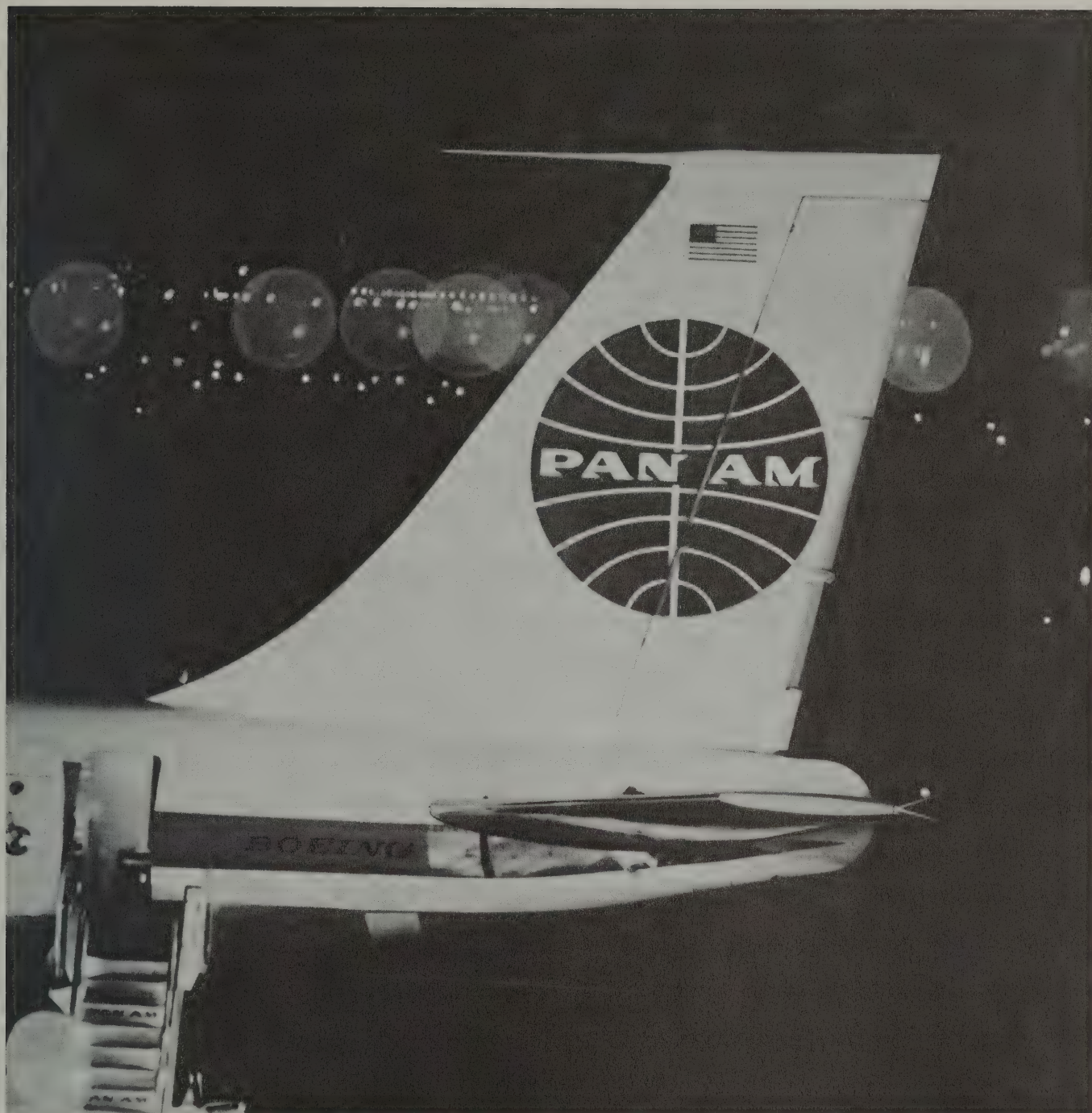


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132 Tremont Street, Boston South Shore Plaza, Braintree

WEDNESDAY EVENING, OCTOBER 27

WESTMINSTER CHOIR

(UNITED STATES)

GEORGE LYNN, *Conductor*

PROGRAM

I. **Four Psalms**

Psalm 150: Praise Ye The Lord ROY HARRIS

Psalm 67: God Be Merciful Unto Us

CHARLES IVES

Psalm 114: When Israel Came Forth

Out of Egypt

LEO KRAFT

Psalm 95: O Come, Let Us Sing To The Lord

J. HAROLD MOYER

Two Settings of Walt Whitman's Poetry from the
First Annex: Sands at Seventy

Washington's Monument

GEORGE LYNN

A Prairie Sunset

CECIL EFFINGER

Piano Accompaniment: MICHAEL STAIRS

INTERMISSION

II. **Requiem**

WOLFGANG AMADEUS MOZART

Requiem Aeternum et Kyrie

Dies Irae

Tuba Mirum

Rex Tremendae

Recordare

Confutatis

Lacrymosa

Domine Jesu

Hostias

Sanctus

Benedictus

Agnus Dei et Lux Aeterna

Lois Laverty — *Soprano*

Robert Simpson — *Tenor*

Lucile Lynn — *Contralto*

Ramon Kyser — *Bass*

HANDEL AND HAYDN SYMPHONY ORCHESTRA

ROBERT BRINK, *Concertmaster*

THEODORE LEUTZ, *Personnel Manager*

*This concert is co-sponsored through grants by The Boston Globe,
Arthur D. Little, Inc., and the June Rockwell Levy Foundation.*

The Westminster Choir is managed by Columbia Artists Management, Inc.

ABOUT THE CHORUS . . .

The Westminster Choir was founded forty-five years ago by the late Dr. John Finley Williamson. The success of his choir and the demand by many choral musicians to learn how to achieve the thrilling choral tone for which Westminster Choir was famous led to the founding of Westminster Choir College in Princeton, New Jersey. The Choir, which the late Artur Rodzinski once called "the Stradivarius of choral groups," has earned the distinction of having sung over two hundred performances with the New York Philharmonic Orchestra — a record unmatched by any other choral organization. The Choir has sung with many other major orchestras as well, and under the batons of conductors such as Arturo Toscanini, Bruno Walter, Sergei Rachmaninoff, Eugene Ormandy, Leopold Stokowski, Charles Munch and Leonard Bernstein. All students at the Westminster Choir College receive vocal instruction, and vie for the highly competitive honor of singing with the Touring Choir.



ABOUT THE CONDUCTOR . . .

George Lynn, the dynamic Music Director of Westminster Choir College, is known throughout the United States equally well as a conductor and composer. An alumnus of the college and of Princeton University Graduate School, Dr. Lynn is an advocate of a vocal approach to choral music. He believes a group of singers is capable of glorious choral sound only when each member uses his voice in its best vocal behavior. Dr. Lynn has directed Choral Workshops in all parts of the country. His publications, which include original compositions, arrangements and master-composer editions, are widely used. A member of ASCAP, his major works include two symphonies, two operas, a piano concerto, several extended pieces for orchestra, a choral setting of The Gettysburg Address, and three Sacred Symphonies for Voices.

I. FOUR PSALMS

ROY HARRIS

Psalm 150: Praise Ye The Lord

Praise ye the Lord, praise God in his sanctuary,
praise him in the firmament of his power,
praise him for his mighty acts.
Praise him according to his excellent greatness,
praise him with the sound of the trumpet,
praise him with the psalter and harp,
praise him with the timbrel and dance,
praise him with the stringed instruments and organs,
praise him upon the loud cymbals,
praise him upon the high sounding cymbals.
Let every one that has breath praise the Lord.
Praise ye, the Lord. Praise him.

CHARLES IVES

Psalm 67: God Be Merciful Unto Us

God be merciful unto us, and bless us;
and cause his face to shine upon us;
that thy way may be known upon earth,
thy saving health among all nations;
let the people praise thee, O God,
O let the nations be glad and sing for joy,
for thou shalt judge the people righteously
and govern the nations upon the earth.
Let the people praise thee, O God;
Let all the people praise thee.
Then shall the earth yield her increase;
and God, even our own God, shall bless us.
God shall bless us and all the ends of the earth shall fear him.

LEO KRAFT

Psalm 114: When Israel Came Forth Out Of Egypt

When Israel came forth out of Egypt,
The house of Jacob from an alien land,
Judah became His sanctuary, Israel His dominion.
The sea beheld, and fled,
The Jordan did turn backward.
The mountains did skip like rams,
The hills like young sheep.
What ails you, O sea, why do you flee?
O Jordan, why turn you backward?
Mountains, why do you skip like rams?
You hills like young sheep?
Tremble, earth, tremble,
Tremble at the presence of the Lord,
Tremble at the presence of the God of Jacob.
Who melts the rock into a pool of water.
The stone of flint into a fountain of water.

J. HAROLD MOYER

Psalm 95: O Come Let Us Sing To The Lord

O come, let us sing to the Lord;
Let us make a joyful noise to the God of our salvation.
Let us come into his presence with Thanksgiving;
For the Lord is a great God, and a great King above all gods.
In his hands are the depths of the earth,
and the heights of the mountains are his,
The sea is his, for he made it, and his hands formed the dry land.
O come, let us worship and bow down,
let us kneel before the Lord our Maker,
for he is our God, and we are the people of his pasture,
and the sheep of his hand.
O come, let us sing; let us sing to the Lord;
Let us sing to the Lord with songs of praise!

GEORGE LYNN

Washington's Monument

Ah, not this marble, dead and cold:
Far from its base and shaft expanding,.....
Thou, Washington, art all the world's.....
not yours alone, America,
Europe's as well,.....Or frozen North, or sultry South —
The African's — the Arab's in his tent,
Old Asia's there with venerable smile,.....
Wherever sails a ship, or house is built on land,
or day or night,.....
Now, or to come, or past — where patriot wills existed or exist,
Wherever Freedom, pois'd by Toleration, sway'd by Law,
Stands or is rising thy true monument.

CECIL EFFINGER

A Prairie Sunset

Shot gold, maroon and violet, dazzling silver, emerald, fawn,
The earth's whole amplitude and Nature's multiform power
consign'd for once to colors;
The light, the general air possess'd by them — colors till now
unknown,
No limit, confine — not the Western sky alone — the high
meridian — North, South, all,
Pure luminous colors fighting the silent shadows to the last.

INTERMISSION

II.

WOLFGANG AMADEUS MOZART

REQUIEM

Requiem Aeternum et Kyrie:

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis, te
deceat hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem;
exaudi orationem meam, ad te omnis caro veniet. Requiem
aeternam dona eis, Domine, et lux perpetua luceat eis.
Kyrie eleison, Christe eleison, Kyrie eleison.

Dies Irae:

Dies irae, dies illa solvet saeculum in favilla, teste David cum
Sybilla. Quantus tremor est futurus, quando judex est venturus,
cuncta stricte discussurus.

Tuba Mirum:

Tuba mirum spargens sonum per sepulchra regionum, coget omnes ante thronum. Mors stupebit et natura, cum resurget creatura, judicanti responsura. Liber scriptus proferetur, in quo totum continetur, unde mundus judicetur. Judex ergo cum sedebit, quidquid latet apparebit, nil inultum remanebit. Quid sum miser tunc dicturus? Quem patronum rogaturus, cum vix justus sit securus?

Rex Tremendae:

Rex tremendae majestatis, qui salvandos salvas gratis, salva me, fons pietatis.

Recordare:

Recordare Jesu pie, quod sum causa tuae vitae, ne me perdas illa die. Quaerens me sedisti lassus, redemisti crucem passus; tantus labor non sit cassus. Juste judex ultionis, donum fac remissionis ante diem rationis. Ingemisco tanquam reus, culpa rubet vultus meus; supplicanti parce, Deus. Qui Mariam absolvisti, et latronem exaudisti, mihi quoque spem dedisti. Preces meae non sunt dignae, sed tu, bonus, fac benigne, ne perenni cremer igne. Inter oves locum praesta, et ab hoedis me sequestra, statuens in parte dextra.

Confutatis:

Confutatis maledictis, flammis acribus addictis, voca me cum benedictis. Oro supplex et acclinis, cor contritum quasi cinis, gere curam mei finis.

Lacrymosa:

Lacrymosa dies illa, qua resurget ex favilla judicandus homo reus. Huic ergo parce Deus, pie Jesu Domine, dona eis requiem! Amen!

Domine Jesu:

Domine Jesu Christe! Rex gloriae! Libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu! Libera eas de ore leonis, ne absorbeat eas Tartarus, ne cadant in obscurum: sed signifer sanctus Michael repraesentet eas in lucem sanctam, quam olim Abrahae promisisti, et semini ejus.

Hostias:

Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam, quam olim Abrahae promisisti, et semini ejus.

Sanctus:

Sanctus, sanctus, sanctus Dominus Deus Sabaoth! Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

Benedictus:

Benedictus, qui venit in nomine Domini. Osanna in excelsis.

Agnus Dei et Lux Aeterna:

Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lux aeterna luceat eis, Domine, cum sanctis in aeternum, quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.



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THURSDAY AFTERNOON, OCTOBER 28 AT 2 P.M.

CHORAL SEMINAR

New England Life Hall, 225 Clarendon Street, Boston

Open Free of Charge to the Public

Participants

EDWARD F. GILDAY, *Moderator*

ARPAD DARAZS — *The Young Voice in the Choral Literature.*

Mr. Darazs is an authority on the unchanged voice, and a lecturer on the famous Kodaly method of reading and singing.

IVA DEE HIATT — *Choral Music in the College and University.*

Miss Hiatt is Professor of Music and Director of Choral Music at Smith College. Her numerous European tours and joint concerts with male college choruses have given her wide experience at the collegiate level.

ELMER ISELER — *Evaluating and Preparing Contemporary Choral Music for Performance.*

Mr. Iseler's espousal of contemporary music, so well demonstrated in the performances of the Toronto Mendelssohn Choir, makes him unusually qualified to discuss this important area.

IFOR JONES — *Performing Bach's Choral Music.*

The unique position of the Bach Choir of Bethlehem in the choral world owes much to Dr. Jones' dedicated and inspired interpretations of Bach's choral works.

SIR MALCOLM SARGENT — *The Orchestral Accompaniment in Oratorio.*

Sir Malcolm's recordings of great choral literature have, by themselves, set new standards of performance and interpretation. These, and long orchestral experience, make his discussion extremely valuable.

RANDALL THOMPSON — *Composing for the Chorus.*

No other living composer has Randall Thompson's gift for choral writing. His *St. Luke Passion*, commissioned for this Festival, climaxes a long and distinguished list of choral compositions.

A question and answer session will follow.

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FRIDAY EVENING, OCTOBER 29

HUDDERSFIELD CHORAL SOCIETY
(GREAT BRITAIN)

SIR MALCOLM SARGENT, *Conductor*

ERIC CHADWICK, *Chorus Master*

HANDEL AND HAYDN SYMPHONY ORCHESTRA

ROBERT BRINK, *Concertmaster*

THEODORE LEUTZ, *Personnel Manager*

PROGRAM

GEORGE FREDERICK HANDEL

ZADOK THE PRIEST

SIR EDWARD ELGAR, *THE MUSIC MAKERS*

MARJORIE THOMAS, *Contralto*

INTERMISSION

SIR WILLIAM WALTON

BELSHAZZAR'S FEAST

RAIMUND HERINCX, *Bass*

- I. The Prophecy of Isaiah
- II. Lamentation of the Captive Jews
- III. Feast and Drunken Orgy
Death of Belshazzar
- IV. Finale of Ecstatic Joy by the
Liberated Jews

This concert is co-sponsored through grants by *The Gillette Company*,
Liberty Mutual Insurance Company, *Howard Johnson Company* and *Sylvania Electric Products, Inc.*

See the October 26th Program for the Information on the Chorus and Conductor.

HANDEL

ZADOK THE PRIEST

Zadok the priest and Nathan the prophet
annointed Solomon King.
And all the people rejoiced and said
God save the King, Long live the King
May the King live for ever.
Amen, Allelujah.

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SIR EDWARD ELGAR

born: Broadheath, England, June 2nd, 1857

died: Worcester, England, February 23rd, 1934

THE MUSIC MAKERS

Ode by ARTHUR O'SHAUGHNESSY
set to music by SIR EDWARD ELGAR

We are the music makers,
And we are the dreamers of dreams,
Wandering by lone sea breakers,
And sitting by desolate streams:—
World-losers and world forsakers
On whom the pale moon gleams:
Yet we are the movers and shakers
Of the world for ever, it seems.

With wonderful deathless ditties
We build up the world's great cities,
And are of the fabulous story
We fashion an Empire's glory:
One man with a dream, at pleasure
Shall go forth and conquer a crown;
And three with a new song's measure
Can trample a kingdom down.

We, in the ages lying
In the buried past of the earth,
Built Ninevah with our sighing,
And Babel itself in our mirth;
And o'erthrew them with prophesying
To the old of the new world's worth;
For each age is a dream that is dying,
Or one that is coming to birth.

A breath of our inspiration
Is the life of each generation;
A wondrous thing of our dreaming
Unearthly, impossible seeming—
The soldier, the king and the peasant
Are working together in one,
Till our dream shall become their present,
And the work in the world be done.

They had no vision amazing
Of the goodly house they are raising;
They had no divine foreshowing
Of the land to which they are going:
But on one man's soul it hath broken,
A light that doth not depart;
And his look, or a word he hath spoken,
Wrought flame in another man's heart.

And therefore to-day is thrilling
With a past day's late fulfilling;
And the multitudes are enlisted
In the faith that their fathers resisted
And, scorning the dream of to-morrow,
Are bringing to pass, as they may,
In the world, for its joy or its sorrow,
The dream that was scorned yesterday.

But we, with our dreaming and singing,
Ceaseless and sorrowless we!
The glory about us clinging
Of the glorious futures we see,
Our souls with high music ringing:
O men! it must ever be
That we dwell, in our dreaming and singing,
A little apart from ye.

For we are afar with the dawning
And the suns that are not yet high,
And out of the infinite morning
Intrepid you hear us cry—
How, spite of your human scorning,
Once more God's future draws nigh,
And already goes forth the warning
That ye of the past must die.

Great hail! we cry to the comers
From the dazzling unknown shore;
Bring us hither your sun and summers,
And renew our world as of yore;
You shall teach us your songs new numbers,
And things that we dreamed not before:
Yea, in spite of a dreamer who slumbers,
And a singer who sings no more.

INTERMISSION

WALTON

BELSHAZZAR'S FEAST

Words reprinted by permission of the Oxford University Press
For Two Choirs, Semi-Chorus, Baritone Solo and Orchestra

1.—THE PROPHECY OF ISAIAH

THUS SPAKE ISAIAH:
Thy sons that thou shalt beget
They shall be taken away,
And be eunuchs
In the palace of the King of Babylon,
Howl ye, howl ye; therefore:
For the day of the Lord is at hand!

2.—LAMENTATION OF THE CAPTIVE JEWS

By the waters of Babylon
By the waters of Babylon
There we sat down: yea, we wept
And hanged our harps upon the willows.
For they that wasted us
Required of us mirth;
They that carried us away captive
Required of us a song.
Sing us one of the songs of Zion.
How shall we sing the Lord's song
In a strange land?
If I forget thee, O, Jerusalem,
Let my right hand forget her cunning.
If I do not remember thee,
Let my tongue cleave to the roof of my mouth,
Yea, if I prefer not Jerusalem above my chief joy.
By the waters of Babylon
There we sat down: yea, we wept.
O daughter of Babylon, who art to be destroyed,
Happy shall he be that taketh thy children
And dasheth them against a stone
For with violence shall that great city
Babylon be thrown down
And shall be found no more at all.
Babylon was a great city,
Her merchandise was of gold and silver,
Of precious stones, of pearls, of fine linen,
Of purple, silk and scarlet,
All manner vessels of ivory,
All manner vessels of most precious wood.
Of brass, iron and marble,
Cinnamon, odours and ointments,
Of frankincense, wine and oil,
Fine flour, wheat and beasts,
Sheep, horses, chariots, slaves
And the souls of men.

3.—FEAST AND DRUNKEN ORGY DEATH OF BELSHAZZAR

In Babylon
Belshazzar the King
Made a great feast
Made a feast to a thousand of his lords,
And drank wine before the thousand.
Belshazzar, while he tasted the wine,
Commanded us to bring the gold and silver vessels:
Yea! the golden vessels, which his father, Nebuchadnezzar,
Had taken out of the temple that was in Jerusalem.
He commanded us to bring the golden vessels
Of the temple of the house of God,
That the King, his Princes, his wives
And his concubines might drink therein.
Then the King commanded us:
Bring ye the cornet, flute, sackbut, psaltery
And all kinds of music: they drank wine again
Yea, drank from the sacred vessels
And then spake the King:

Praise ye	Praise ye
The God of Gold!	The God of Stone!
Praise ye	Praise ye
The God of Silver!	The God of Brass!
Praise ye	Praise ye
The God of Iron!	The God of Wood!

Thus in Babylon, the mighty city,
Belshazzar the King made a great feast,
Made a feast to a thousand of his lords
And drank wine before the thousand.
Belshazzar, while he tasted the wine,
Commanded us to bring the gold and silver vessels
That his Princes, his wives and his concubines
Might rejoice and drink therein.
After they had praised their strange gods,
The idols and the devils,
False gods who can neither see nor hear,
Called they for the timbrel and the pleasant harp
To extol the glory of the King.
Then they pledged the King before the people,
Crying Thou, O King, art King of Kings:
O King, live for ever . . .
And in that same hour, as they feasted
Came forth fingers of a man's hand,
And the King saw
The part of the hand that wrote.
In that night was Belshazzar the King slain
And this was the writing that was written:
'MENE, MENE, TEKEL UPHARSIN'
'THOU ART WEIGHED IN THE
BALANCE AND FOUND
WANTING.'
And his Kingdom divided.

4.—FINALE OF ECSTATIC JOY BY THE LIBERATED JEWS

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob,
Take a psalm, bring hither the timbrel,
Blow up the trumpet in the new moon,
Blow up the trumpet of Zion
For Babylon is fallen.

Alleluia!

Then sing aloud to God our Strength:
Make a joyful noise unto the God of Jacob,
While the Kings of the Earth lament
And the merchants of the Earth
Weep, wail and rend the raiment.
They cry, Alas, that great city,
In one hour is her judgement come.
The trumpeters and pipers are silent,
And the harpers have ceased to harp,
And the light of a candle shall shine no more.
Then sing aloud to God our Strength,
Make a joyful noise unto the God of Jacob.
For Babylon the Great is fallen.

Alleluia!

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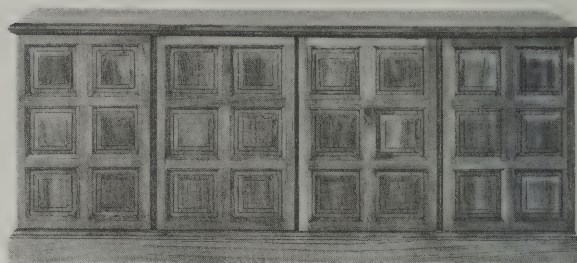
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First National Stores pays sincere tribute to Boston's incomparable Handel and Haydn Society on the proud occasion of its 150th anniversary. The Society's accomplishments and musical contributions to our city have been a succession of triumphs over the years.

First National also hails the great choral celebration which will make the month of October and the anniversary year memorable. For bringing a thousand of the world's finest singers to us from twelve nations, for producing a month-long festival of beautiful choral music, we thank the Handel and Haydn Society.

May it continue to prosper and flourish in the next 150 years.



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SATURDAY EVENING, OCTOBER 30

TORONTO MENDELSSOHN CHOIR
(CANADA)

ELMER ISELER, *Conductor*

PROGRAM

I

VAUGHAN WILLIAMS Serenade to Music

II

GODFREY RIDOUT The Dance

III

SIR ERNEST MACMILLAN Blanche comme la Neige

IV

IGOR STRAVINSKY Symphony of Psalms

INTERMISSION

V

FRANCIS POULENC Gloria
LOIS MARSHALL, *Soprano*

HANDEL AND HAYDN SYMPHONY ORCHESTRA

ROBERT BRINK, *Concertmaster*
THEODORE LEUTZ, *Personnel Manager*

*This concert is co-sponsored through grants by **New England Mutual Life Insurance Company, Harvard Musical Association, Horace A. Moses Foundation, Baldwin Piano Company, and the Townsend Manufacturing Company***



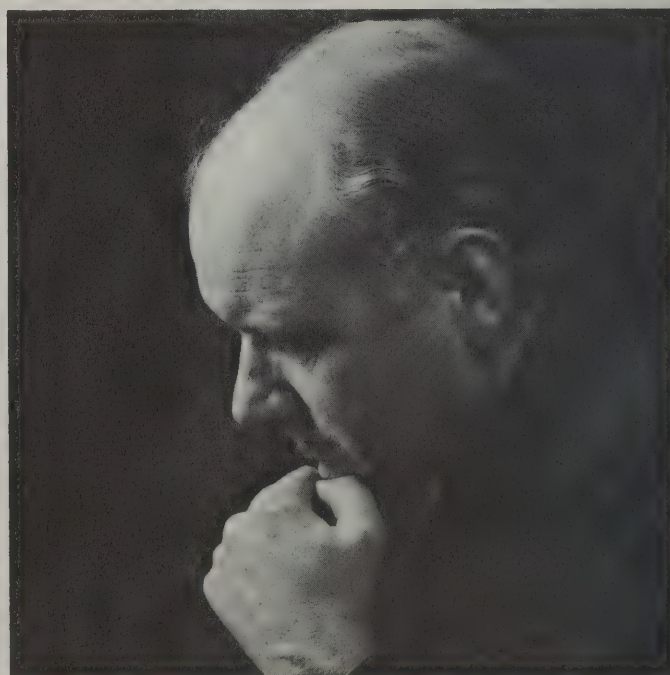
ABOUT THE CHORUS . . .

The Toronto Mendelssohn Choir comes to Boston for the second time in its seventy year history in tonight's performance. Founded in 1894 by Dr. A. S. Vogt, the Choir has become widely regarded throughout the United States and Canada through its concerts, recordings and radio broadcasts on the Canadian Broadcasting Company. It last appeared in the United States in 1954 when it performed Bach's "St. Matthew Passion" and Handel's "Messiah" in New York under Sir Ernest MacMillan. The 150-voice chorus has given concerts with the Toronto Symphony Orchestra, Philadelphia Orchestra, Pittsburgh Orchestra,

New York Philharmonic and the Cincinnati Orchestra, and has performed in most of the major cities of the Eastern and Mid-Western United States. In its first year with its new conductor, Elmer Iseler, the Choir recently concluded a highly-successful Canadian premiere performance of Benjamin Britten's "War Requiem". The Toronto Mendelssohn Choir's secret of success is a dedication to quality, a goal shared by its entire membership, all of whom receive a compulsory audition at the conclusion of each season. This yearly audition, and a rigorous schedule of concerts and rehearsals, added to seven decades of bringing great choral music to Canada and the United States, has firmly established the Toronto Mendelssohn Choir as one of the finest choral groups on the North American continent.

ABOUT THE CONDUCTOR . . .

In his first year as conductor of the Toronto Mendelssohn Choir, Elmer Iseler has already acquired a considerable reputation for excellence. Ten years ago, he organized the Toronto Festival Singers, a group of thirty-two voices, which have achieved international fame and recognition under his direction. The Festival Singers' and Mr. Iseler's recording of Stravinsky's "Symphony of Psalms" was acclaimed by TIME and GRAMOPHONE as the best choral recording of 1964. Early in his career, Mr. Iseler was closely associated with the Mendelssohn Choir as a chorister under Sir Ernest MacMillan, and during his two years in the tenor section, was occasionally asked to assist in the rehearsals. Now the sixth conductor of the Choir, Iseler brings to his position a wealth of choral experience and an awareness of the traditions and goals of the Toronto Mendelssohn Choir. A lecturer in choral technique at the University of Toronto, Mr. Iseler has in a very short time aroused enthusiasm and excitement throughout the Choir for its work this season and in the future.



SERENADE TO MUSIC

R. VAUGHAN WILLIAMS

(1872 - 1958)

Composed for and dedicated to Sir Henry J. Wood on the occasion of his Jubilee, in grateful recognition of his services to music, this serenade was performed for the first time on October 5, 1938.

How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Look, how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb that thou beholdest
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But, whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.
Come, ho! and wake Diana with a hymn:
With sweetest touches pierce your mistress' ear,
And draw her home with music.
I am never merry when I hear sweet music.
The reason is, your spirits are attentive:
The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted.
Music! Hark! It is your music of the house.
Methinks it sounds much sweeter than by day.
Silence bestows that virtue on it,
How many things by season seasoned are
To their right praise and true perfection!
Peace, ho! the moon sleeps with Endymion
And would not be awak'd!

Soft stillness and the night
Become the touches of sweet harmony.

"The Merchant of Venice," Act V, Scene I

WILLIAM SHAKESPEARE

GODFREY RIDOUT

(1918 -)

THE DANCE

Cast aside dull books and thought; sweet is folly, sweet is play:
Take the pleasure Spring hath brought in youth's op'ning holiday!
Right it is old age should ponder on grave matters fraught with
care; tender youth is free to wander, free to frolic light as air.

Lo, the Spring of life slips by, frozen Winter comes apace;
strength is 'minished silently, care writes wrinkles on our face:
Blood dries up and courage fails us, pleasures dwindle, joys
decrease, till old age at length assails us with his troop of illnesses.

Like a dream our prime is flown, prisoned in a study; sport and
folly are youth's own, tender youth and ruddy.

Live we like the gods above; this is wisdom, this is truth: chase
the joys of tender love in the leisure of our youth. Keep the vows,
we swore together; lads, obey the ordinance; seek the fields in
sunny weather, where the laughing maidens dance. Like a dream
our prime is flown, prisoned in a study; sport and folly are youth's
own, tender youth and ruddy. There the lad who lists may see
which among the maids is kind: there young limbs deliciously
flashing through the dances wind: while the girls their arms are
raising, moving, winding o'er the lea.

Still I stand and gaze, and gazing they have stol'n the soul of
me. Like a dream our prime is flown, prisoned in a study; sport
and folly are youth's own, tender youth and ruddy.

Words from Carmina Burana

translated by JOHN ADDINGTON SYMONDS.

Arr. ERNEST MacMILLAN

(1893-)

BLANCHE COMME LA NEIGE

French Canadian Folk Song

La bell' s'est endormi
Sur un beau lit de roses
Blanche comme la neige
Bell' comme le jour
Ils sont trois capitaines
Qui vont lui fair' l'amour.

Le plus jeune des trois
La prend par sa main blanche:
"Montez, montez, princesse,
Dessus mon cheval gris,
A Paris je vous mène,
Dans un fort beau logis."

Tout aussitôt rendus,
L'Hôtesse lui demande:
"Ah! dites-moi, la belle,
Dites-moi sans mentir,
Etes-vous ici par force
Ou pour vos bons plaisirs?"

La belle a répondu:
"Suis une fille sage.
Au château de mon père
Ils m'ont pris
M'ont emmenée à ce fort beau logis."

Finnissant ce discours,
Le Capitaine rentre:
"Mangez, buvez, la belle,
Selon votre appétit.
Avec un capitaine,
Vous passerez la nuit."

Au milieu du repas
La bell' a tombe morte.

A fair maid fell a-sleeping
Upon a bed of rose,
Lovely as the day she was,
Whiter than the snows.
Three captains come upon her
Whose ardour for her glows.

"Climb up, climb up, my princess."
Cries the youngest of the band,
"Climb up upon my grey steed,"
He takes her lily hand.
"I'll take thee off to Paris,
To the best inn of the land."

As soon as ere they reached it,
The good wife of the inn
Inquires of the maiden fair
The state that she is in.
"Truly, wert thou forced to come,
Or takest joy in sin?"

Then to her hostess' questioning
The maiden doth reply:
"They took me from my father's home,
A virtuous maid am I.
To this fair lodging brought me here,
And here to-night I lie."

And as she finished speaking,
The captain came in sight:
"Eat and drink, my maiden fair,
With all good appetite.
For with a captain of our band,
You'll while away the night."

Half-way through the ribald meal
The maiden fell down dead.

Sonnez, sonnez les cloches,
Tambours au régiment.
Ma maîtresse elle est morte,
A l'âge de quinze ans."

Où l'enterrerons-nous,
Cette aimable princesse?
Au jardin de son père.
Dessous un pommier gris
Nous prions Dieu
Qu'elle aille au paradis.

Mais au bout de trois jours
Son père s'y promène.
"Ouvrez, ouvrez ma tombe,
Mon père, si vous m'aimez.
Trois jours j'ai fait la morte
Pour mon honneur garder."

Translation — W. S. ROGERS

Ring out the bells, and beat the drums
To sound a knell so dread.
My mistress died at fifteen years
Before she ere was wed.

Where shall we now bury her,
This lovely maiden fair?
Within her father's castle-ground,
An apple-tree stands there.
That she may go to paradise
Will be to God our prayer.

In three days in the garden
A cry her father gave.
"O father, if thou lovest me,
Open up my grave.
For three days past, cold death
I've feigned,
Mine honour for to save."

IGOR STRAVINSKY
(1882 -)
Composed — 1930,
Revised — 1948

SYMPHONY OF PSALMS

*From the title page
of the full score:*

This symphony composed
to the glory of GOD
is dedicated to the
"Boston Symphony Orchestra"
on the occasion
of its fiftieth anniversary.

PART I

Psalm 38 Verses 13 and 14.
Exaudi orationem meam, Domine
et deprecationem meam: Auribus
percepe lacrimas meas. Ne sileas:
quoniam advena ego sum apud te,
et perigrinus sicut omnes patres mei.

Remitte mihi, prius quam abeam,
et amplius non ero.

PART II

Psalm 39 Verses 2, 3 and 4.
Expectans expectavi Dominum, et
intendit mihi,
Et exaudivit preces meas:
et eduxit me de lacu miseriae,
et de luto faecis.
Et statuit super petram pedes meos:
et direxit gressus meos.
Et immisit in os meum canticum
novum, carmen Deo nostro,
Videbunt multi, et timebunt:
et sperabunt in Domino.

PART III

Psalm 150
Alleluia.
Laudate Dominum in sanctis Ejus:
laudate Eum in firmamento virtutis Ejus.
Laudate Eum in virtutibus Ejus:
laudate Eum secundum multitudinem
magnitudines Ejus.
Laudate Eum in sono tubae:
laudate Eum in psalteris et cithara.
Laudate Eum in tympano, et choro:
laudate Eum in chordis, et organo.
Laudate Eum in cymbalis bene sonantibus.
Laudate Eum in cymbalis jubilationibus
omnis spiritus laudet Dominum.
Alleluia.

Hear my prayer, O Lord, and give
ear unto my cry:
Hold not thy peace at my tears;
For I am a stranger with thee,
a sojourner as all my fathers were.

O spare me before I go hence,
and be no more.

I waited patiently for the Lord,
and he inclined unto me and heard my
cry.
He brought me up also out of an
horrible pit, out of the miry clay.
And he set my feet upon a rock
and established my goings.
And he hath put a new song in my
mouth, even praise unto our God.
Many shall see it and fear,
and shall trust in the Lord.

Alleluia.
Praise God in His sanctuary:
praise God in the firmament of his power.
Praise Him for His mighty acts:
praise Him according to His excellent
greatness.
Praise Him with the sound of the trumpet:
praise Him with the psaltery and harp.
Praise Him with the timbrel and dance:
praise Him with stringed instruments and the pipe.
Praise Him upon the loud cymbals.
Praise Him upon the high sounding cymbals
let everything that hath breath praise the Lord.
Alleluia.

INTERMISSION

FRANCIS POULENC
(1869 - 1963)
GLORIA

*Commissioned by the Serge Koussevitzky Music Foundation
in the Library of Congress, and dedicated to the memory
of Serge and Nathalie Koussevitzky.*

I.
Gloria in excelsis Deo.
Et in Terra pax hominibus
bonae voluntatis.

Glory to God in the highest,
and in earth peace to men
of good will.

II.

Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam.

III.

Domine Deus,
Rex caelestis,
Deus Pater omnipotens.

IV.

Domine, Fili unigenite, Jesu Christe.

V.

Domine Deus, Agnus Dei, Filius Patris,
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe
deprecationem nostram.

VI.

Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu, in Gloria
Dei Patris. Amen

We praise thee.
We bless thee.
We adore thee.
We glorify thee.
We give thanks to Thee for Thy
great glory.

O Lord God, heavenly King,
God the Father almighty.

O Lord, the only-begotten Son,
Jesus Christ.

O Lord God, Lamb of God, Son of the Father.
Thou who takest away the sins of the
world, have mercy upon us.
Thou who takest away the sins of the
world, receive our prayer.

Thou who sittest at the right
hand of the Father, have mercy
upon us.
For thou only art holy,
Thou only art the Lord.
Thou only, O Jesus Christ, art
most high,
With the Holy Ghost, in the
glory of God the Father. Amen



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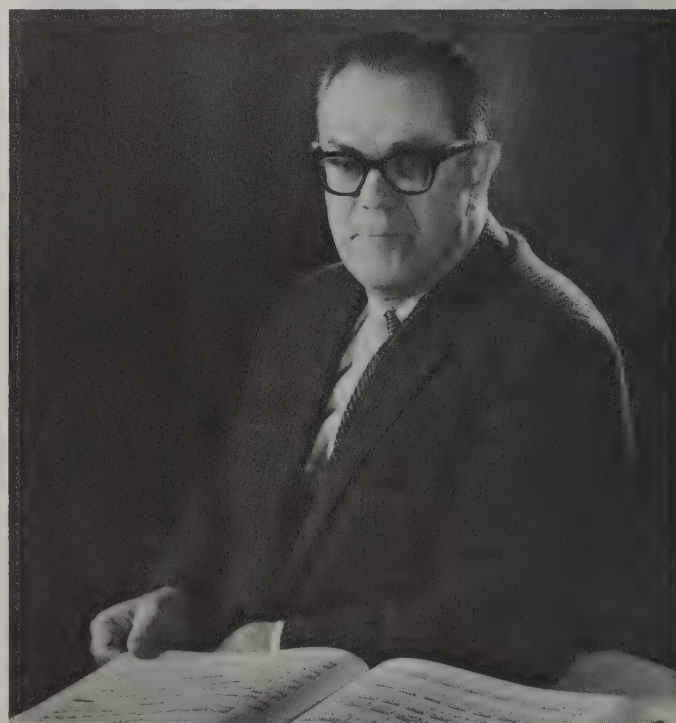
ABOUT THE CHORUS . . .

The Bach Choir of Bethlehem, Pennsylvania, makes its first appearance in Boston in the International Choral Festival with its reputation as America's foremost choral interpreter of Bach's music solidly established. Host to the annual Bach Festival in Bethlehem which is attended by professional musicians and laymen from all over the world, the Bach Choir holds to its credit the first complete American per-

formance of Bach's "Mass in B Minor". Founded by J. Fred Wolle in 1882, the Choir early decided to concentrate on the choral music of Johann Sebastian Bach. Its repertoire of Bach's works is staggering, including "The Mass in B Minor", "The Passion According to Saint Matthew", "The Passion According to Saint John", "The Christmas Oratorio", "The Magnificat", the six Motets, and ninety-nine of the master's Cantatas. The Choir has performed extensively in New York, Philadelphia and Washington.

ABOUT THE CONDUCTOR . . .

Ifor Jones, Musical Director and Conductor of the Bach Choir of Bethlehem, Pennsylvania, was born in South Wales. He is a graduate and Fellow of the Royal Academy of Music, London. As a student at the Academy he became its official accompanist. He also studied organ with Sir Stanley Marchant, then organist and choirmaster of the choir of St. Paul's Cathedral. He was on the faculty of the Women's College of Rutgers University from 1929 to 1935 and at Peabody Conservatory of Music in Baltimore, Maryland, from 1940 to 1963. He was also Musical Director and Conductor of the New Chamber Orchestra from 1944. Dr. Jones toured the United States in 1928-1929 giving a series of organ recitals. He was also organist and choirmaster of Broadway Tabernacle in New York from 1932 to 1936. This is his 26th year as Music Director of the Bach Choir of Bethlehem.



SUNDAY AFTERNOON, OCTOBER 31

THE BACH CHOIR OF BETHLEHEM
(UNITED STATES)

DR. IFOR JONES, *Conductor*

JOHANN SEBASTIAN BACH'S
THE MASS IN B MINOR

SOLOISTS

MARGUERITE WILLAUER, *Soprano*

EUNICE ALBERTS, *Contralto*

RAY DeVOLL, *Tenor*

KENNETH SMITH, *Bass*

HANDEL AND HAYDN SYMPHONY ORCHESTRA

ROBERT BRINK, *Concertmaster*

THEODORE LEUTZ, *Personnel Manager*

PROGRAM

JOHANN SEBASTIAN BACH, *THE MASS IN B MINOR*

I. Kyrie eleison

II. Gloria

INTERMISSION

III. Credo

IV. Sanctus

V. Agnus Dei

*This concert is sponsored through a grant by the
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JOHANN SEBASTIAN BACH
THE MASS IN B MINOR

I. Kyrie eleison

Chorus

Kyrie eleison!

Lord, have mercy upon us!

Duet for two Sopranos with Violins and Continuo

Christe eleison!

Christ, have mercy upon us!

Chorus

Kyrie eleison!

Lord, have mercy upon us!

II. Gloria

Chorus

Gloria in excelsis Deo, et in terra pax, hominibus bonae voluntatis.

Glory be to God on high, and on earth, peace to men of good will.

Aria for Soprano with solo Violin, Strings and Continuo

Laudamus te, benedicimus te, adoramus te, glorificamus te.

We praise Thee, we bless Thee, we worship Thee, we glorify Thee.

Chorus

Gratias agimus tibi propter magnam gloriam tuam.

We give thanks to Thee for all Thy great glory.

Duet for Soprano and Tenor with Flute solo, Strings and Continuo

Domine Deus, Rex coelestis, Deus Pater omnipotens! Fili unigenite, Jesu Christe altissime, Domine Deus, Agnus Dei, Filius Patris.

O Lord God, heavenly King, God the Father Almighty; O Lord the only begotten Son, Jesus Christ the Highest: O Lord God, Lamb of God, Son of the Father.

Chorus

Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram.

That takest away the sins of the world, have mercy upon us, receive our prayer.

Aria for Contralto with Oboe solo, Strings and Continuo

Qui sedes ad dextram Patris, miserere nobis.

Thou that sittest at the right hand of the Father, have mercy upon us.

Aria for Bass with French Horn, two Bassoons and Continuo

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe.

For Thou only art holy, Thou only art the Lord, Thou only, O Christ, art most high.

Chorus

Cum Sancto Spiritu in gloria Dei Patris. Amen.

With the Holy Spirit in the Glory of God the Father, Amen.

INTERMISSION

III. Credo

Chorus

Credo in unum Deum.

I believe in one God.

Chorus

Patrem omnipotentem factorem coeli et terrae, visibilium omnium et invisibilium:

The Father Almighty, maker of heaven and earth, and of all things visible and invisible:

Duet for Soprano and Contralto with Oboes, Strings and Continuo

Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri, per quem omnia facta sunt: Qui propter nos homines et propter nostram salutem descendit de coelis.

And in one Lord, Jesus Christ, the only begotten Son of God, begotten of the Father before all worlds, God of God, light of light, very God of very God, begotten, not made, being of one substance with the Father, by whom all things were made; Who for us men and for our salvation came down from heaven.

Chorus

Et incarnatus est de Spiritu Sancto ex Maria Virgine et homo factus est:

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man:

Chorus

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est:

And was crucified also for us under Pontius Pilate, suffered and was buried:

Chorus

Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Dei Patris, et iterum venturus est cum gloria judicare vivos et mortuos; cujus regni non erit finis:

Aria for Bass with two Oboi d'amore and Continuo

Et in Spiritum Sanctum, Dominum et vivificantem qui ex-Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur qui locutus est per Prophetas. Et unam sanctam Catholicam et Apostolicam Ecclesiam.

Chorus

Confiteor unum baptisma in remissionem peccatorum: et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

IV. Sanctus

Chorus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth, pleni sunt coeli et terra gloria ejus:

Chorus

Osanna in excelsis!

Aria for Tenor with Flute solo and Continuo

Benedictus qui venit in nomine Domini.

V. Agnus Dei

Aria for Contralto with Violins and Continuo

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Chorus

Dona nobis pacem.

And the third day he rose again according to the Scriptures, and ascended into heaven and sitteth on the right hand of God the Father: and He shall come again with glory to judge both the quick and the dead; Whose kingdom shall have no end.

And I believe in the Holy Ghost, the Lord and Giver of Life, Who proceedeth from the Father and the Son, Who with the Father and the Son together is worshipped and glorified, Who spake by the Prophets. And I believe in one Holy Catholic and Apostolic Church.

I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead and the life of the world to come. Amen.

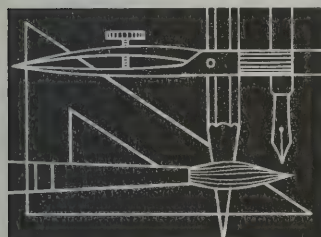
Holy, Holy, Holy, Lord God of hosts, heaven and earth are full of Thy glory:

Hosanna in the highest!

Blessed is He Whom cometh in the name of the Lord.

O Lamb of God, that takest away the sins of the world, have mercy upon us.

Grant us peace.



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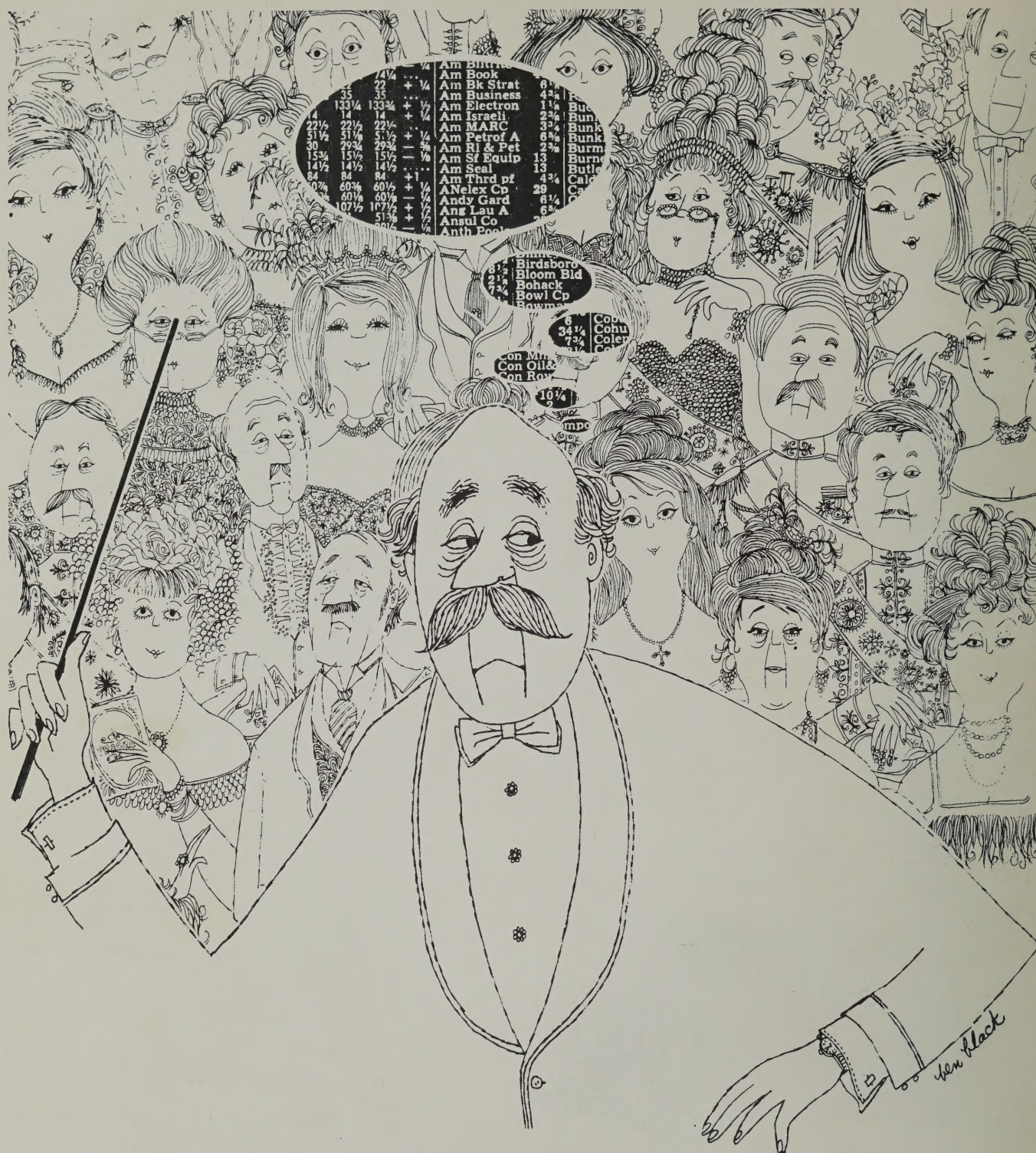
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